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CURRENT BIOGRAPHY YEARBOOK

1968

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1968, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY YEARBOOK 1968 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual bestowal of Nobel Prizes and other significant awards has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession*; and *Cumulated Index,* 1961-1968. The 1940-1950 index can be found in the 1950 yearbook, and the 1951-1960 index, in the 1960 yearbook. A *Necrology* of persons whose biographies have appeared in previous volumes can be found at the back of the book.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1968 I should again like to thank the associate editors.

CHARLES MORITZ

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Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References,* found in the rear of this volume.)

Key to Reference Abbreviations

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post,* volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted,* found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

Key to Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German ch as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mē-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure

ʹ = main accent

ʺ = secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	European Defense Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
ICA	International Cooperation Administration
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire

MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

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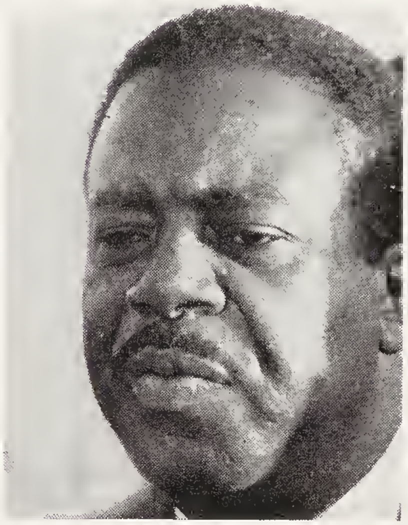
ABERNATHY, RALPH (DAVID)

Mar. 11, 1926- Clergyman; civil rights leader
Address: b. Southern Christian Leadership Conference, 334 Auburn Ave., N.E., Atlanta, Ga. 30303; West Hunter Street Baptist Church, 775 Hunter St., N.W., Atlanta, Ga. 30314; h. 76 Cerro St., S.W., Atlanta, Ga. 30314

When Martin Luther King Jr. was assassinated in April 1968, the mantle of leadership of his direct action civil rights movement, the Southern Christian Leadership Conference, fell on his most trusted deputy and closest friend, the Rev. Ralph Abernathy. Under the presidency of Abernathy, SCLC has taken on a new militancy without abandoning the philosophy of nonviolence to which King was dedicated. Both the militancy and the nonviolence were dramatically evident in SCLC's Poor People's Campaign, a massive live-in demonstration by Negroes, Puerto Ricans, American Indians, Mexican-Americans, and poor whites held in Washington, D.C. in May and June 1968. The purpose of the campaign was to confront federal officials and lawmakers with the human face of unemployment and underemployment and force from them a commitment to eradicating poverty from the United States. The Rev. Hosea Williams of the SCLC staff often refers to Abernathy as "Joshua" to King's "Moses," and Abernathy accepts the analogy enthusiastically. "We will get to the promised land," he has said. "It will happen in my time and under my leadership."

The grandson of a slave, Ralph David Abernathy is the tenth of twelve children and the youngest of seven boys of William L. and Louivery (Bell) Abernathy. He was born on his father's farm in the village of Linden, Marengo County, Alabama, on March 11, 1926. At his delivery his maternal grandmother, who served as midwife, stated, according to Abernathy's own paraphrase of her words as recounted to him: "This . . . [is] the strange one. . . . He will be different from anyone else in the family." All of Abernathy's sisters are school teachers. His oldest brother works at a steel mill in Birmingham, Alabama and two other brothers continue to live in Linden, one as the operator of the family farm and the other as a contractor and funeral home director. Another brother is a mechanic in Cleveland, and still another works in real estate and with the Office of Economic Opportunity in Los Angeles.


REV. RALPH ABERNATHY

William L. Abernathy obtained his 500-acre farm and made it thrive "through the sweat of his brow," as Abernathy told Judy Michaelson in an interview for the New York *Post* (April 13, 1968). "He was the real leader in the Negro community," Abernathy said, "the father of all the people, and everybody depended on him for assistance. He was a member of the board of Linden Academy [the Negro high school] and one of its largest contributors. He was the first Negro to serve on a jury in Marengo County." Abernathy recalled his father as being "very stern, very stern, and commanding, and, unlike myself, he was very tall and handsome." In contrast, he remembered his mother as "very gentle and kind and considerate."

The atmosphere of the Abernathy home was devoutly Christian. "All that we knew was home, church, and school," the civil rights leader told Judy Michaelson. Abernathy, who always preferred reading and studying to working on the farm, was attracted both to the ministry and to mathematics at the time of his graduation from Linden Academy. After service overseas with the United States Army during the closing months of World War II, he took up the pursuit of both goals. In 1948 he was ordained in the Baptist ministry and two years later he took his B.S. degree in mathematics at Alabama College in Montgomery.

Going on to graduate work at Atlanta University in Atlanta, Georgia, Abernathy turned from mathematics to sociology—because, as he has explained, "I realized my life was with people"—and took his M.A. in the latter subject in 1951. One Sunday while he was still studying in Atlanta, Abernathy met Martin Luther King Jr. at Ebenezer Baptist Church, where King's father is pastor. Abernathy told Judy Michaelson that he heard the younger King preach at the church "and I knew he was a wonderful man." King and Abernathy became close friends in Montgomery, Alabama, where Abernathy was appointed pastor of the First Baptist Church in 1951 and King the pastor of the Dexter Avenue Baptist Church three years later.

On December 1, 1955 Mrs. Rosa Parks, a Montgomery Negro seamstress weary after her day's work, refused to give up her seat on a bus to a white person. The bus driver summoned police and Mrs. Parks was arrested for violating the city's ordinance requiring racial segregation in bus seating. In response to the arrest, the Rev. Ralph Abernathy called a meeting at which he proposed a citywide boycott of buses by Negroes, and with Martin Luther King he organized the Montgomery Improvement Association to supervise the boycott. When King was thrust into the presidency of the association, Abernathy ungrudgingly accepted a less conspicuous role in its leadership. Judy Michaelson in her New York *Post* interview twelve years later asked Abernathy if he ever resented "living in the shadow" of King, and Abernathy replied: "No, not at all. We started out together and I knew so very well someone had to be the leader. Someone has to *make* leaders and I consider my role . . . [to have been that of] his strongest supporter and real backer. We were never rivals."

The Negroes of Montgomery persevered in their boycott of the city buses for more than a year, walking to work or using the 300-car transportation pool arranged by the Montgomery Improvement Association. An injunction against the segregated bus seating, issued by a federal district court on June 19, 1956, was upheld by the United States Supreme Court on November 12 and United States marshalls served the injunction on state, city, and bus company officials on December 20. On December 21, 1956 Negroes and whites began riding buses in Montgomery on an unsegregated basis.

In January 1957 King and Abernathy met with Negro leaders from ten Southern states at the Ebenezer Baptist Church in Atlanta and organized the Southern Christian Leadership Conference (at first known simply as the Southern Leadership Conference). King was elected president of the organization and Abernathy secretary-treasurer. While Abernathy was in Atlanta, his home and church in Montgomery were bombed. The house was badly damaged but his wife and baby daughter, inside at the time, were unharmed. The church was destroyed and had to be rebuilt, at a cost of $60,000.

Under the leadership of King and Abernathy, the Southern Christian Leadership Conference carried the nonviolent resistance to segregation begun in Montgomery into cities and towns throughout the South. Organizing sit-ins and other forms of civil disobedience and leading voter-registration drives, King and Abernathy often found themselves in situations in which, as he has recalled, "we really didn't know which were the worst, the police or the angry mob." Always, however, they adhered to their own code of nonviolence. "Violence is the weapon of the weak," Abernathy has said, "and nonviolence is the weapon of the strong. It's the job of the state troopers to use mace on us. It's our job to keep marching. It's their job to put us in jail. It's our job to be in jail." King and Abernathy were in jail together, from Selma, Alabama to Albany, Georgia, a total of seventeen times. "Whenever Dr. King and I would go to jail together we would spend the first twenty-four hours fasting," Abernathy has recalled, "to purify our souls, in order that we would have no hatred in our heart toward the jailer, and a stronger determination to tear down the system responsible."

As the campaign for equal rights gained momentum, it became more and more difficult for Abernathy to divide his attention between his ministry in Montgomery and his work for SCLC. In 1961, at the request of Martin Luther King, he resigned his pastorate at the First Baptist Church in Montgomery and became pastor of the West Hunter Street Baptist Church in Atlanta, where he would be closer to SCLC headquarters. During the early 1960's the faction in the civil rights movement questioning the value of nonviolence grew progressively stronger, and Dr. Martin Luther King, always anticipating his own death, became concerned about his nonviolent movement's continuing without him. In 1965 he restructured the leadership of the Southern Christian Leadership Conference, as the Rev. Andrew Young of the SCLC staff has recalled, to "make sure that we would carry on when he was gone." At King's request, Ralph Abernathy was named vice-president at large of SCLC, and on that occasion King bluntly told his staff, as Young recalled the words, that it "would have to recognize that some day he would not be here to carry on."

At the same time that the civil rights movement was advancing step by conspicuous step, desegregating this restaurant and that university, a vast technological revolution was more quietly transforming the American economy, enhancing the general prosperity but displacing by automation much of the unskilled labor force at the bottom. The social and political gains made by the civil rights movement in the 1950's and early 1960's generally benefited those middle and upper class Negroes who already had a secure share in the general prosperity. At the same time the frustration and despair of the masses of black people trapped in a sub-culture of poverty deepened, because the changes in the American economy seemed to be passing them by, depriving them even of the menial role to which their forefathers could aspire.

The leadership of the Southern Christian Leadership Conference came to realize that all its victories in the field of constitutional rights would fail to bring full freedom and equality to Negroes unless public economic policy in the United States was updated to deal realistically with the problems of the poor in a technological age. Accordingly, in December 1967 Dr. Martin Luther King began organizing the Poor People's Campaign, a massive demonstration in which poor people of all races from all over the United States would directly confront the federal government in Washington with their grievances.

The Poor People's Campaign was originally planned for March 1968, but the demonstration was postponed when King's attention was diverted to a strike of sanitation men demanding higher wages and recognition of their union in Memphis, Tennessee. King went to Memphis to rally support for the garbage men at the end of March, and he returned for the same purpose a week later, on April 4, 1968. That evening, as he was standing on the balcony outside the motel room in which he and Abernathy were staying in Memphis, King was mortally wounded by a sniper's bullet. Abernathy, always at King's side in life, was the first at his side in death.

Six hours after King's assassination, the staff of SCLC, including Hosea Williams, Bernard Lee, Andrew Young, and James Bevel, went into an all-night strategy session. After the meeting Mr. Young told reporters that Abernathy was King's "unquestioned" successor and that he would be installed as president of SCLC at the organization's next board meeting. In the morning, with tears still welling in his eyes, Abernathy told a news conference that the first order of business for SCLC under his leadership would be the march that Dr. King had planned to lead in support of the Memphis garbage men. The march, swelled by sympathizers from all over the United States, took place on April 8. The strikers' grievances were met in a settlement arrived at eight days later.

In the days following the assassination of King, some observers mistook for weariness and lack of confidence in Abernathy what was actually an intense inner preparation for the task ahead of him. He fasted for seven days and nights, taking only water and, occasionally, some fruit juice. "I felt I needed to pray and fast for strength," he told Judy Michaelson in the New York *Post* interview, "that I might carry on as he requested, and as the board of directors of SCLC unanimously requested, in nonviolence. I want to hold no ill will in my heart toward the assassin or anyone else for taking the life of my dearest friend, closer to me than a blood brother."

Abernathy emerged from his week of fasting and meditation tough, determined, and enthusiastic, promising "the most militant and aggressive nonviolent war ever waged by the civil rights movement. . . . We don't have any guns or billy clubs, but you had better get out of our way." He pledged to continue "militant nonviolence," beginning with the "education of the oppressor, and if necessary all the way up to civil disobedience."

Strengthened by a tremendous influx of funds and volunteers following the death of Martin Luther King, SCLC under Abernathy's leadership set rolling a Poor People's Campaign of proportions far beyond any King could have expected had he lived. "The real problem now is keeping the numbers down, not recruiting," Abernathy reported in a news conference on May 5, 1968, two days after caravans of unemployed began their trek toward Washington from departure points in the Northeast, the South, the Midwest, the West, and the Rocky Mountains. The most colorful of the caravans was a mule train that left Marks, Mississippi on May 7, picking up additional poor people as it crossed Alabama and Georgia on its way to Washington.

The vanguard of the demonstrators, a 100-person contingent from Mississippi, arrived in Washington on May 13, 1968 and gathered in Potomac Park, near the Lincoln Memorial, where the National Park Service had granted the leaders of the demonstration a thirty-seven-day permit to erect A-frame plywood huts to house 3,000 of the demonstrators. (Housing for 2,000 more people was planned on property elsewhere in Washington and its environs.) Ralph Abernathy, dressed in the blue denim workman's garb traditional in the Southern civil rights movement, presided over the ceremonies marking the beginning of the construction of the shantytown. In symbolic rejection of the United States government's claim on the land, he asked Linda Aranayko, an American Indian of the Creek tribe, "Is it all right if we use this land?" When she replied, "Yes," he drove a nail into a stake, saying, "I declare this to be the site of our new city of hope, Resurrection City, U.S.A."

On May 15, 1968 Abernathy conferred with seventy-two Senators and Representatives, presenting them with the demands of the Poor People's Campaign, which were assurances of either jobs or guaranteed incomes for the unemployed. A decision was reached to create an informal Congressional committee of eight Senators and eight Representatives to meet regularly with the campaign leaders. On the same day a group of approximately 100 Negroes and Indians, in the first of what were expected to be daily exercises in visibility and audibility by the campaigners, made their presence felt in a hearing of the Senate Interior subcommittee on Indian affairs. Fifty thousand sympathetic Americans of all classes joined the residents of Resurrection City in a rally at Lincoln Memorial on June 19. Five days later, when the Poor People refused to disband at the expiration of their permit, police moved in and closed Resurrection City by force. Abernathy, with others, was arrested and sentenced to twenty days in jail.

Ralph Abernathy and Juanita Odessa Jones, a former teacher, were married on August 31, 1952. Mrs. Abernathy believes that the civil rights movement is inseparable from the peace movement. One of the founders of SCLC, she is also a member of the International League for Peace and Freedom. The Abernathys have three children, Juandylynn, Donzaleigh, and Ralph 3d. The children go to the Spring Street School in Atlanta with the King children, and the two families usually vacation together. The Abernathys live in a brick colonial-style home in Atlanta six miles from the King home.

Abernathy is a burly man, five feet eight inches tall and weighing 185 pounds. Like Martin Luther King, he speaks deliberately, in Biblical cadences, even in conversation, but there the similarity ends. Abernathy's style is all his own, less cerebral and more intuitive than Dr. King's. While some people may find his speech less elegant than King's, it has an earthy idiom and a common touch that strikes a quicker rapport with some audiences. His civil rights stance is more militant because a cool intellectual approach is alien to his temperament and also, perhaps, because a tougher stand is necessary if the nonviolent movement is to hold and attract the allegiance of young activists. Beyond his militancy, and his denunciations of white racism, he continues to reiterate King's idea of a great black and white coalition, repeatedly making the point to poor whites that Martin Luther King did not die just for the Negro poor but "for the millions of poor people just like you." Despite the intensity of the zeal that consumes him, he has what King in *Stride Toward Freedom* (1958) called "a ready good humor that lightened many tense moments."

Abernathy is a member of the Atlanta Ministers Union, the National Association for the Advancement of Colored People, and the Kappa Alpha Psi and Phi Delta Kappa fraternities. He is on the advisory committee of the Congress of Racial Equality and on the board of directors of the Industrial Areas Foundation, Chicago. In Atlanta he organized Operation Breadbasket and is active in the local American Red Cross chapter and the YMCA. In reference to the Poor People's Campaign, Abernathy has said, "We're going to . . . prove beyond the shadow of a doubt that you can kill the dreamer but you cannot kill the dream."

References

N Y Post p26 Ap 13 '68 por
N Y Times p25 Ap 6 '68 por; IV p3 Ap 21 '68; Mag p28+ My 26 '68
Who's Who in America, 1968-69

ABRAMS, CREIGHTON W(ILLIAMS, JR.)

Sept. 15, 1914- United States Army officer
Address: United States Military Assistance Command, Vietnam, APO San Francisco, Calif. 96222

The commander of the more than 500,000 troops that constitute the United States Military Assistance Command in Vietnam is General Creighton W. Abrams of the United States Army, who succeeded General William C. Westmoreland in that post on June 10, 1968. Abrams first gained fame as a World War II tank commander who played a major role in the relief of Bastogne during the Battle of the Bulge, and whom General George W. Patton praised as his own peer. Since World War II, Abrams had served in various executive and command posts in the United States, Europe, and Asia. In 1964 he was appointed vice chief of staff of the United States Army, and in 1967 he became deputy commander of United States forces in Vietnam under General Westmoreland. Since coming to Vietnam, Abrams has concentrated much of his efforts toward building the South Vietnamese army into a viable fighting force that might ultimately take over from the United States the major part of the burden of the war against the Viet Cong rebels and their North Vietnamese allies.

Creighton Williams Abrams Jr., who is of English descent, was born in Springfield, Massachusetts on September 15, 1914, the oldest of the three children of Creighton Williams Abrams, a repairman with the Boston & Albany Railroad, and Nellie (Randall) Abrams, the daughter of the caretaker of an estate. During his boyhood he moved with his family to the nearby rural area of Feeding Hills, where he raised chickens, bred steers for 4-H Club competition, and maintained a trapline for muskrat and skunk. He also worked on his model-T hotrod and perfected his skill as a marksman by shooting at tin cans with a .22 caliber rifle. At the Agawam (Massachusetts) High School, Abrams excelled both in scholarship and in athletics. As captain and center of the school's football team he led the team to an undefeated season and to the Western Massachusetts championship. He also served as editor of the school newspaper and as president and orator of the graduating class of 1932.

Inspired by a lecture delivered at his high school by a West Point graduate, Abrams successfully sought appointment to the United States Military Academy. Although his record at West Point did not match that of his high school years, he excelled at horsemanship, and he managed to fight his way to the "A" football squad, on which he played guard. During his senior year he took part in one play in the Army-Navy game, and he was able to qualify for his football letter. He was notorious for his addiction to pranks and has recalled: "The only thing in which I was outstanding was discipline. I was at the bottom of the class." According to *Howitzer*, the West Point yearbook, Abrams was "the loudest, happiest, fightingest man on the football squad." When he graduated in 1936 with a B.Sc. degree in military science, he stood within the bottom third of his class. Among his West Point classmates was William C. Westmoreland, whom he succeeded many years later as commanding general of United States troops in Vietnam.

Commissioned a second lieutenant on June 12, 1936, Abrams was sent to the Fort Bliss (Texas) Cavalry School, where he is remembered for attaching firecrackers to the spark plugs of the cars of fellow officers. For four years Abrams served as a troop officer with the First Cavalry Division at Fort Bliss. In June 1939 he was promoted to first lieutenant, and in 1940 he was assigned to the First Armored Division, created in response to the power displayed by German *Panzer* divisions in the invasion of France. Promoted to captain (temporary) in October 1940, he spent several months as a tank company commander.

Assigned to the new Fourth Armored Division on its activation in 1941, Abrams was promoted to major (temporary) in February 1942. In July of that year he was placed in command of a battalion in the 37th Armored Regiment, stationed in California. Promoted to lieutenant colonel (temporary) in September 1942, he served as executive officer of the regiment from January until September 1943, when he was placed in command of the 37th Tank Battalion at Camp Bowie, Texas. From the time the 37th Tank Battalion went into action in Normandy in July 1944 until the surrender of Germany in May 1945, Abrams took part in all campaigns of the Fourth Armored Division, serving alternately as battalion commander and combat command commander.

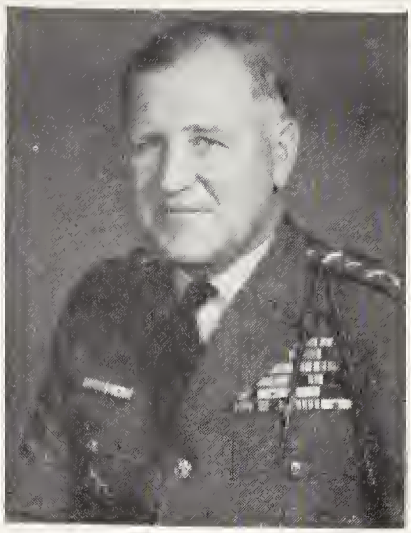
According to *Time* (October 13, 1961), the 37th Tank Battalion was "a fearsomc weapon of destruction" under the command of Abrams, who "showed the feel and flair of the born combat man." As General George W. Patton's Third Army swept across Europe, Abrams was in the vanguard. His exploits were already becoming legendary when at Voellerdinger in early December 1944 the 37th Tank Battalion, under his command, made a first attempt to cross the Saar River and to crash the Maginot Line and ingeniously escaped a German ambush. Later that month, the 37th, with two infantry divisions, broke through German lines to relieve the 101st Airborne Division at Bastogne. Commenting on that campaign at a press conference in June 1945, Abrams paid tribute to the American soldier who, although often "depicted as a sad sack," was to his knowledge "the most courageous soldier ever to fight on a battlefield." General George W. Patton once said: "I'm supposed to be the best tank commander in the Army. But I have one peer—Abe Abrams. He's the world champion."

Abrams was elevated to the rank of colonel (temporary) in April 1945. His World War II decorations include the Distinguished Service Cross with Oak Leaf Cluster, the Distinguished Service Medal with Oak Leaf Cluster, the Silver Star with Oak Leaf Cluster, the Legion of Merit with Oak Leaf Cluster, and the Bronze Star Medal with Valor Device. From Great Britain he received the Distinguished Service Order, and the French government conferred on him the degree of Chevalier of the Legion of Honor, the Croix de Guerre with Palm, and the French Fourragère.

Recalled to the United States in June 1945, Abrams served until November of that year on the War Department general staff in Washington, D.C. and in the Pacific Theatre. His duties included a study of the defense needs of the Philippines after independence. In November 1945 he became assistant in the Plans Section (G-3) at the headquarters of the Army Ground Forces in Washington, D.C. From March 1946 to August 1948 Abrams served as director of tactics at the Armored School at Fort Knox, Kentucky. There he revised and updated the Army's manual on armored tactics, placing special emphasis on the shock value of mass attack. In 1948-49 he attended the regular course at the Command and General Staff College.

In September 1949 Abrams returned to Europe to take command of the 63d Tank Battalion of the First Infantry Division. He served as commanding officer of the Second Armored Cavalry Regiment from May 1951 until August 1952, when he was recalled to the United States for study at the Army War College. On completing his course there in July 1953 he was assigned to Korea, where he served as chief of staff, successively, of the I Corps, the X Corps, and the IX Corps. His Korean service earned him the Republic of Korea Presidential Citation and the Ulchi Distinguished Military Service Medal with Gold Star. He returned to the United States in November 1954 and served until January 1956 as chief of staff of the Armored Center at Fort Knox. He attained the rank of brigadier general (temporary) in February 1956.

From February 1956 to May 1959 Abrams served in Washington, D.C. as deputy assistant chief of staff for reserve components. He then returned to Europe as assistant division commander of the Third Armored Division. In May 1960 he was promoted to major general (temporary) and assigned as deputy chief of staff for military operations in the Operations Division at United States Army headquarters in Europe. He returned to the Third Armored Division as commanding general in October 1960. The Third Armored Division was one of those units that had remained on the alert in West Germany at the time of the 1961 Berlin crisis. In May 1962 Abrams was recalled to Washington, D.C. for assignment as assistant deputy chief of staff for military operations for civil affairs. In July 1962 he was appointed director of operations in the office of the deputy chief of staff for military operations. When riots broke out at Oxford, Mississippi in late September over the admission of James H. Meredith, a Negro, to the University of Mississippi, Abrams was assigned to Memphis, Tennessee as chief of staff of the federal troops who were poised there, ready to intervene if necessary.


GEN. CREIGHTON W. ABRAMS

Abrams was appointed assistant deputy chief of staff for military operations for Army requirements and programs in October 1962 and deputy assistant chief of staff for force development in April 1963. When racial unrest broke out in Birmingham, Alabama in May 1963, Abrams was placed in command of federal troops alerted for possible intervention there. In July 1963 he returned to Europe to take command of the V Corps, stationed in West Germany. He was promoted to lieutenant general (temporary) in the following month. Recalled to Washington in August 1964, Abrams was appointed acting vice chief of staff of the United States Army. A month later he succeeded General Barksdale Hamlett, who was retiring, as vice chief of staff and was elevated to his present rank of general (temporary). His permanent rank of major general dates from August 18, 1965.

As vice chief of staff, Abrams visited Saigon in March 1967 on an inspection tour that was widely believed to be intended as a preview for his appointment to a key post in Vietnam. On April 6, 1967 President Lyndon B. Johnson announced that Abrams would succeed Lieutenant General John A.

Heintges as deputy commander of the United States Military Assistance Command in Vietnam and would be second in command to General William C. Westmoreland. On May 4, 1967 Abrams arrived in South Vietnam, where he shared responsibility with civilian Presidential assistant Robert W. Komer for the pacification program in rural areas and supervised the training and performance of the army of South Vietnam. In an interview for *U.S. News & World Report* (December 4, 1967) Abrams expressed optimism about the prospects of building up an effective South Vietnamese officer corps and asserted that the South Vietnamese soldier was no longer inferior to the Viet Cong rebel as a fighter. He revealed that the army of South Vietnam was being equipped increasingly with newer and better weapons. In general, he observed, the war was "actually going much better" than it had seemed when he was in the Pentagon.

In February 1968 Abrams was sent by Westmoreland to Phubai to establish a northern forward command post and to enhance coordination among the 55,000 American combat soldiers and Marines stationed in the I Corps region in anticipation of an enemy offensive. Abrams returned to Saigon the following month to supervise the training of South Vietnamese troops. In late March 1968 Abrams was called to Washington to confer with President Johnson at the White House on the Vietnam situation in anticipation of peace negotiations between the United States and North Vietnam. As deputy commander, Abrams reportedly had a major voice in all of the important decisions made by General Westmoreland.

It was, therefore, no great surprise when President Johnson, on April 10, 1968, followed up an earlier announcement designating General Westmoreland as Army Chief of Staff effective July 2, 1968, with the news that he was nominating General Abrams to succeed Westmoreland as commander of the United States Military Assistance Command in Vietnam. To succeed Abrams as deputy commander the President named Lieutenant General Andrew J. Goodpaster. Abrams officially took over his new command on June 10, 1968. Unofficially, he had been in command for several weeks while General Westmoreland was winding up his affairs in South Vietnam.

In view of the peace negotiations, which began in Paris in May 1968, some observers have suggested that Abrams' role might be primarily one of overseeing the gradual disengagement of United States forces in Vietnam. Others, noting the continued bloody fighting and mounting casualties, maintain that the end of United States military involvement in Vietnam is not yet in sight. Saville R. Davis of the *Christian Science Monitor* (April 13, 1968) has noted: "If peace talks succeed, General Abrams will be the man who trained and equipped the army of South Vietnam so that country can defend itself and release American troops to return home. If the talks fail, President Johnson will have one of the toughest of Army commanders in the field."

At the time of Abrams' appointment as commander of United States troops in Vietnam many observers noted the contrast between the urbane Westmoreland and the almost legendary "no-nonsense hard guy from Massachusetts" who let the "goddams fall where they may" and who as a World War II combat officer believed in the annihilation of the enemy rather than the taking of prisoners. A. J. Langguth, writing in the New York *Times Magazine* (May 5, 1968), noted Abrams' courteous manner and capacity for patient listening and suggested that the general has been a "victim of military stereotyping" who today bears "few traces . . . , at least on the surface," of the "old . . . blood lust." A correspondent for *Newsday* (April 11, 1968) has observed that "despite his background as a hard-charging conventional soldier, Abrams speaks with respect for the guerrilla enemy in Vietnam and his 'highly sophisticated techniques of waging war by a thorough integration of political and military methods.' " To prepare himself for the problems facing him in Vietnam, Abrams read a number of books about that country and about the Algerian war, and he studied the works of Mao Tse-tung, Ernesto "Che" Guevara, and North Vietnamese General Vo Nguyen Giap.

On August 30, 1936 Creighton W. Abrams married Julia Harvey, a former Vassar student, whom he met while he was a West Point cadet. They have six children: Noel (Mrs. Walter L. Bradley), now living in Syracuse, New York; Creighton W. Abrams 3d, a Princeton University graduate and a captain in the field artillery; John N. Abrams, a lieutenant with the Fourth Armored Division; Jeanne R. Abrams; Elizabeth B. Abrams; and Robert B. Abrams. The three youngest children were being educated in Bangkok, Thailand at the time their father assumed command of United States forces in Vietnam. General Abrams, who is a cigar-smoker, has been described as "tough-looking, but very approachable." His recreations include hunting, fishing, golf, listening to music, and reading serious novels. He is also said to be an excellent cook and an aggressive poker player. His religious affiliation is with the Methodist Church.

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ACKLEY, (HUGH) GARDNER

June 30, 1915- United States Ambassador to Italy; university professor; economist
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The complexity of government finances, along with the ever-present dangers of crippling recession or inflation, has forced the President and Congress to rely more and more heavily on trained economists for advice on national economic policy. One specialist in government service, Gardner Ackley, formerly the chairman of the economics department at the University of Michigan, has won much respect for his expertise in macroeconomics, which is concerned with a broad view of the economic picture. As a member of the President's Council of Economic Advisers from 1962 to 1964 and its chairman from 1964 to 1968, Ackley played a key role in the formulation of policies to safeguard the nation's economic health. In some of the academic studies that he had made before joining the CEA he had been especially interested in Italy, and on January 1, 1968 President Lyndon B. Johnson named him to succeed George Frederick Reinhardt as Ambassador to Italy.

Hugh Gardner Ackley was born in Indianapolis, Indiana on June 30, 1915 to Hugh M. and Margaret (McKenzie) Ackley. Both of his parents were teachers; his father's subject was mathematics and his mother's, Latin. The family moved to Detroit when the boy was two years old and then on to Kalamazoo, where he was raised. After graduating from high school he enrolled in Western Michigan State College (which now has university status), where his father was a professor. A musician as well as a mathematician, his father played the piano and viola in the Kalamazoo Symphony, and Gardner Ackley, too, became an accomplished pianist. In college he majored in English and history, obtaining a B.A. degree in 1936.

By that time, the Depression had had a disastrous effect on the job market, and unable to find suitable employment, Ackley decided to continue his education. In 1936 he applied for a graduate fellowship in economics at the University of Michigan because he had been told that there were fewer applicants for the available positions in the economics department than in the history or English departments. Ackley recalls that he "also had a general resentment against the Depression and felt there must be a way and that economics must be it," as he told Warren Hoge in an interview for the New York *Post* (January 6, 1968). With his professors and fellow students at Ann Arbor, he shared the excitement over the experimental New Deal programs. He earned his M.A. degree in 1937 and his Ph.D. degree in 1940.

Meanwhile, in 1939 Ackley had begun his teaching career at Ohio State University as an instructor in the economics department. Then, after another year of teaching, at the University of Michigan, in 1941 he made the first of several pilgrimages to Washington, to join the staff of the Office of Price Administration. He worked for Kermit Gordon (later a member of the Council of Economic Advisers and director of the Bureau of the Budget), appraising junk for the OPA. His skill and persuasiveness brought him a good deal of esteem. As Walter Heller later said, according to *Newsweek* (November 30, 1964), "Ackley is probably the first Ph.D. who ever dealt with junk, and he made it intellectually respectable." Except for a year, 1943-44, when he served with the Office of Strategic Services, he remained with the OPA until after World War II, holding among other positions those of head of the division regulating textile prices and assistant director of the consumer goods division.

Resuming the teaching of economics at the University of Michigan in 1946 as assistant professor, Dr. Ackley advanced to associate professor in 1947, to full professor in 1952, and to chairman of the economics department in 1954. On one of his occasional excursions from the Ann Arbor campus he taught at the University of California at Los Angeles as visiting professor during the summer of 1950. Also in 1950 he served as consultant to the Economic Stabilization Agency in Washington and then in 1951-52, during the Korean conflict, as assistant director of the Office of Price Stabilization in Washington.

GARDNER ACKLEY

In 1961 Walter W. Heller, then chairman of the President's Council of Economic Advisers, recommended Ackley to President John F. Kennedy as a replacement for James Tobin, who was leaving the three-man council to return to his professorship at Yale University. When the President notified Ackley of his nomination by transatlantic cable (he was at that time in Rome studying the postwar Italian economy), he said, "It's the kind of job I can't imagine any economist not accepting." The Senate confirmed his appointment on July 23, 1962, and he took office soon after. Like Heller, Ackley is a firm believer in the new economics, based on the theories of John Maynard Keynes, which advocates the manipulation of government spending and taxation to stimulate employment and productivity or to curb inflation.

During the next several years Ackley had a major share in writing the influential annual economic reports of the CEA. He was a chief architect of the government's wage-price guidelines, which specified that salary increases should generally be held to 3.2 percent a year and that industries with productivity rates above normal should cut prices. He also aided Heller in his successful attempt to convince the administration that a tax cut would bolster the faltering economy by increasing consumer spending. As chairman of an interagency body called the Committee on the Economic Impact of Defense and Disarmament, he directed a study of the problems that would be involved in a reduction of defense spending and in a conversion of defense industries to nondefense uses.

Satisfied with the tax-cut measure in 1964 Heller decided that the time had come to resign and return to his teaching post at the University of Minnesota. Before leaving Washington, however, he persuaded President Johnson that Gardner Ackley was the man for the chairmanship of the CEA. The President announced Ackley's appointment as chairman in mid-November 1964. The announcement gave rise to a number of predictions that the considerable influence of the CEA would soon be on the wane. Some press commentators argued that Ackley's more cautious approach and his penchant for anonymity would be unimpressive in comparison to Heller's aggressive and flamboyant style.

Ackley did indeed have a "tough act to follow," but most observers agreed that the significant test would come in his ability to establish rapport with the President, for as one CEA staff member put it, "All we have is one client, and the success of the agency depends on how the chairman carries the ball in the White House" (quoted in *Newsweek*, November 30, 1964). Quickly passing the test, Ackley became one of the President's most trusted advisers on economic issues. In the New York *Post* interview (January 6, 1968) with Warren Hoge, Ackley noted that he had been in the habit of sending the President a minimum of two memoranda of one to five pages every day and that sometimes he met with the President as often as three times a day.

A highly successful salesman of the new economics, Ackley had as one of his greatest assets the ability to explain succinctly the technicalities of the economic situation to nonspecialists, a talent that was especially appreciated by the President. The onetime governor of Ohio, Michael V. DiSalle, Ackley's boss in the wartime OPS, has described him, as quoted in *Newsweek* (May 28, 1962), as a "sort of a short-haired economist—the kind who can translate economic terms into language the layman can understand." The President confidently cast the quiet professor in the unlikely role of administration spokesman on economic matters. During his tenure as chairman of the CEA, Ackley often publicly chastised American industry for instituting inflationary price increases and American labor for exceeding the 3.2 percent wage guidelines.

Ackley has argued that the economy is now controllable through a carefully planned combination of tax, spending, and other monetary decisions. Although mistakes of timing may be made, he feels that recessions can be headed off and that inflationary booms can be turned down. As he has explained, the basic economic problems now revolve around pace and the uncertainties arise from political situations, not economics. In the light of this belief in the necessity for government intervention, he undertook the unhappy task during 1967 of trying to convince the administration and a skeptical Congress that the American economy was growing too fast and that a tax surcharge was needed to cool down an inflationary situation. The President was convinced, but Congress balked, and the tax bill was not passed in 1967. Ackley continued to argue the CEA's economic case for the tax increase after Congress reconvened in 1968. By that time he had become the retiring chairman of the council.

Early in 1967 Ackley had intimated to the President that he wanted to go back to teaching at the University of Michigan, but the President persuaded him to remain with the CEA until the council's 1968 report was completed. On January 1, 1968 the President made the unexpected announcement that Gardner Ackley, whom he called one of his "most trusted and closest friends and advisers," was being appointed Ambassador to Italy, succeeding George Frederick Reinhardt. Ackley's appointment was confirmed by the United States Senate on March 15, 1968.

Among Ackley's qualifications for the post is his knowledge of Italian. He spent the year 1956-57 in Italy as a Fulbright scholar, studying poverty problems in the southern part of the country. Under a Ford Foundation faculty research fellowship he also studied in Italy in 1961-62. He has written several papers on economics in the Italian language and the book *Un Modello Econometrico dello Sviluppo Italiano nel Dopoguerra* (1963, An Econometric Pattern in Italian Postwar Development). Ackley's appointment seems to indicate that a growing prestige and recognition is being accorded economists in government circles. He recalled in the New York *Post* interview (January 6, 1968) that when he made his first trip to Washington in 1941, "the attitude of Congress was that any economist, and especially an academic economist, wasn't worth a damn."

Most of Ackley's many articles and reviews are intended for professionals and have been published in scholarly journals, but he occasionally writes articles for general readers, such as "Automation: Threat and Promise," which appeared in the New York *Times Magazine*, March 22, 1964. He is also the author of a text for advanced students in economics entitled *Macroeconomic Theory* (Macmillan, 1961). He served as a member of the board of editors of the *American Economic Review* from 1953 to 1956 and as a director of the Social Science Research Council from 1959 to 1962. The professional organizations to which he belongs include the Econometric Society of America, the American Association of University Professors, and the American Economic Association (vice-president in 1963), and his Greek-letter societies are Kappa Delta Pi, Tau Kappa Alpha, Sigma Tau Gamma, and Phi Kappa Phi. In 1964 Western Michigan University awarded him an honorary LL.D. degree. Ackley's church is the Presbyterian.

During his first year in graduate school, on September 18, 1937, Gardner Ackley married Bonnie A. Lowry, who had been a fellow student in college in Kalamazoo. She later taught in high school. The Ackleys have two sons: David A., who is working for a Washington law firm while studying art, and Donald G., a graduate student in literature at Northwestern University. According to Warren Hoge in his New York *Post* profile, "Ackley brushes what is now thinning and graying hair back from his forehead and lets his hair grow long down the nape of his neck. He is tall [five feet ten inches] and trim, . . . smokes both a pipe and filter cigarets, is exceedingly calm." Playing the piano remains his chief recreation, but in Washington he found almost no time for music or for his other hobby of gardening. Ackley's trustworthiness invariably impresses his colleagues. Arthur Okun, also of the CEA, once told a writer for *Newsweek* (November 30, 1964), "He's the guy you feel most like buying a used car from."

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AGNEW, SPIRO T(HEODORE) (spir'ō)

Nov. 9, 1918- Vice-President-elect of the United States
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SPIRO T. AGNEW

On August 8, 1968, the delegates to the Republican National Convention nominated Governor Spiro T. Agnew of Maryland for the Vice-Presidency of the United States, confirming the choice made earlier that day by Richard M. Nixon, the party's Presidential nominee. Three months later, on November 5, 1968, the Nixon-Agnew ticket emerged victorious from one of the closest Presidential elections in history. A self-made middle-class, middle-brow suburbanite, the new Vice-President is probably as close as it is possible to be to the pulse of what Joseph Kraft calls "Middle America," the broad core of American society that feels its values threatened by the current social turbulence and "permissiveness." A politician of the new breed—a career public administrator who approaches elective office with more emphasis on problem-solving than on partisanship—Agnew began his career as a lawyer specializing in labor cases, became a member of the Zoning Board of Appeals of Baltimore County, Maryland in 1957, and served as county executive from 1962 until his election to the governorship in 1966. During his first year in office, Governor Agnew established a progressive record, and many liberals saw him as one of their own. But his basic conservatism emerged during 1968, especially in the firm line he took toward racial riots and civil disobedience. "From the moment of his anointment [as Vice-Presidential nominee]," a writer in *Newsweek* (October 7, 1968) observed, "the Governor has had to contend with skeptics convinced that Dick Nixon picked him as a sop to Strom Thurmond and Dixie, as sure sign that the GOP was embarked this year on a Southern strategy built on backlash."

Spiro Theodore Agnew was born on November 9, 1918 in Baltimore, Maryland. His father, Theodore S. Agnew, whose name was originally Anagnostopoulos, had immigrated from Greece in 1897, and his mother, Margaret (Akers) Agnew, was a native of Virginia. The father, a restaurateur, failed in his business during the Depression but later made a very successful return to it. Agnew attended Baltimore public schools, and upon his graduation from Forest Park High School in 1937 he entered Johns Hopkins University to study chemistry. After three years at Johns Hopkins he transferred to the Baltimore Law School, attending classes at night and working as a clerk at the Maryland Casualty Company during the day. Later he worked as manager of a supermarket and as a claims adjustor with the Lumberman's Mutual Casualty Company.

During World War II Agnew won a Bronze Star serving with the United States Army's Tenth Armored Division as a company combat commander in France and Germany. After the war he finished his law studies at Baltimore Law School, earning his LL.B. degree in 1947. Settling with his family in the Baltimore suburb of Towson, he opened a law office there, after serving an apprenticeship in the firm of Karl F. Steinmann. In Towson the Agnews, who had previously resided in an apartment and in a "group home" project, bought a house. Agnew joined the local Kiwanis Club and VFW post and became president of the Towson PTA. Paul Cowan commented in a critical profile of Agnew, in the *Village Voice* (October 10, 1968): "Throughout the 1950's, the dull Eisenhower years for which he now feels such nostalgia, Agnew, like millions of the suburbanites he now represents, was concentrating on his private life, working hard, prospering rapidly. . . . There couldn't have been a more perfect representative of . . . 'midcult.'"

One of Agnew's senior law associates, E. Lester Barrett (now a senior judge in the Baltimore County Circuit Court), persuaded him to move from the Democratic to the Republican party. Agnew contributed time and energy to the campaigns of James P. S. Devereux, a retired Marine brigadier general of conservative bent, who ran successfully for Congress from Maryland's Second Congressional District in 1950, 1952, 1954, and 1956. In 1957 Agnew was appointed to the Zoning Board of Appeals of Baltimore County, which comprises the suburbs surrounding Baltimore on the north, east, and west but does not include the city itself. In 1961 the Democrats, regaining control of the Baltimore County Council, effectively blocked Agnew's reappointment to the board. Made prominent by the furor thus created, Agnew successfully ran for county executive—a position tantamount to suburban mayor—on a reform platform the following year, becoming the first Republican to hold that post since 1895. Under his administration as county executive, new schools were built, teachers' salaries were raised, and the county's water supply and sewage systems were improved.

Agnew ran for governor of Maryland in 1966 against segregationist George Mahoney, an adversary of open housing. "Mr. Agnew's record beckoned liberals of all stations of life in both parties," the writer of the "Man in the News" profile of Agnew in the New York *Times* (August 9, 1968) recounted. "He was not only familiar to voters as New Suburban Man . . . , he was a serious and civic-minded . . . citizen . . . [and] he was for civil rights." The writer commented: "Democrats . . . , largely because they could not tolerate their own party's segregationist candidate, . . . endowed him [Agnew] wishfully with such inflated liberal attributes that political disaffections were as certain to come as the summer crop of sea nettles in Chesapeake Bay." Liberal and Negro Democrats crossed over in droves to vote for Agnew, especially in the Maryland suburbs of Washington, D.C., and Agnew trounced Mahoney, taking 50 percent of the vote to Mahoney's 40 percent in a state where Democrats outnumber Republicans three to one.

In his first year as governor, Agnew pushed through the state legislature most of the items he had promised in his campaign: tax reform; a budget making possible increased aid to antipoverty programs and local governments; an open housing law applicable to all but privately owned individual dwellings; an updating of the state public accomodations laws to bring it into conformity with federal legislation; repeal of the state law banning racial intermarriage; replacement of the flat 3 percent state income tax with a 2 to 5 percent graduated tax that boosted the state government's annual revenues by $120,000,000; a liberalized abortion law; and the country's toughest state water pollution act. A constitutional convention, with Agnew's encouragement, drafted a new, forward-looking document to replace Maryland's archaic charter, but the new document was rejected in a referendum at the polls. Toward crime and punishment Agnew took a restrained approach, declaring, for example, that he would use his power of commutation to overrule death sentences in all but the most heinous cases. Writing in the Washington *Post* (July 25, 1967) six months after Agnew's inauguration, Jack Eisen described the Governor as "a quiet, strong-willed, and often impatient administrator, ready to take—and willing to change—a position and to run political risks to achieve his objectives."

During his second year in the statehouse, Agnew bewildered his liberal supporters with what seemed to be a reversal of his political stance. His ostensible shift in the direction of the right was most noticeable in the firmer line he took toward law and order, particularly in racial disturbances. Early in April 1968, when a contingent of Negro students from Bowie State College went to the statehouse in Annapolis to voice their grievances and refused to leave when the building was closed for the day, he had 227 of them arrested. When rioting erupted in Negro neighborhoods in Baltimore later in April, Agnew summoned eighty moderate Negro leaders, most of whom were in his camp, and some of whom were in his government, to a meeting in Baltimore and gave then a startlingly severe dressing down for their failure to speak out against militant blacks —the "Hanoi-visiting, caterwauling, riot-inciting burn-America-down type," as he described them—out of "a perverted concept of race loyalty" and a fear of drawing epithets of "Uncle Charlie's boy" or "Uncle Tom." Insulted, most of the leaders walked out. Some of Agnew's supporters, themselves astounded by his vehemence, speculated that the speech might have been the result of bad advice. But Richard Homan in the Washington *Post* (April 16, 1968) quoted Agnew's press secretary to the contrary: "The Governor personally drafted this speech. It was all done with very sober thought."

Agnew's liberal supporters were further taken aback by other moves made by him in his second year in the governor's chair. He cut the state budget, with the deepest slashes in the areas of health and welfare; praised the Supreme Court's decision allowing police to "stop and frisk" suspicious-looking persons; attacked the Poor People's Campaign and criticized President Johnson for permitting "the so-called poor people—with Cadillacs" to encamp in Washington; outraged proponents of gun control by appointing a member of the National Rifle Association's governing board to a state committee on gun control legislation; and successfully demanded new police powers, including the right to call out the militia in anticipation of—rather than in response to—an emergency.

Peter Jay in the Washington *Post* (June 18, 1968) cited three prevailing theories attempting to explain Agnew's rapid shift from a progressive to a relatively conservative position. The first was that "the Governor is a conservative by nature and only looked like a liberal when contrasted with Mahoney." The second was that "the Governor is like a surfer, delicately balanced on a wave of public opinion and seeking to ride it as far as he can." The third was tied to the Republican Presidential nomination. There was speculation, never verified, that Agnew was drawn to the candidacy of George Romney until Romney took a dovish stand on the Vietnam war. His earliest ostensible support was for Rockefeller, despite the New York Governor's coyness about Presidential intentions. Agnew rallied strong support for Rockefeller in Maryland, set in motion a national draft-Rockefeller movement, and visited New York repeatedly to implore the Governor to make a public statement declaring his candidacy for the Republican Presidential nomination. According to a widespread report denied by Agnew's office, Governor Agnew expected Rockefeller to make such a statement in a telephone call to Agnew during an otherwise routine press conference scheduled for the afternoon of March 21, 1968 at the statehouse in Annapolis. Whatever the case, it was generally expected that Rockefeller would declare his candidacy on that day. Instead, Rockefeller in a public statement announced, in effect, his withdrawal from the Presidential race. According to some observers, Agnew's pride was deeply hurt. Soon he declared himself a favorite son candidate and eventually threw his support—and eighteen of Maryland's twenty-six convention votes—to Richard M. Nixon.

"Mr. Agnew now insists it was not personal pique at Mr. Rockefeller that led him to support Mr. Nixon . . . ," the writer of the New York *Times* profile on Agnew reported. "But close observers of what some Maryland statehouse regulars call Mr. Agnew's 'hidden mercurial temperament' think otherwise. They point to the Governor's record since the Rockefeller snub—a record they see filled with angry, illiberal outbursts and contradictions of Mr. Agnew's first year in office. This, they say, indicates that 'Ted' has lost his faith in the modernists in his own party—the Romneys and the Rockefellers—and maybe in his own modern approach to things."

Governor Agnew placed Richard M. Nixon's name in nomination at the Republican National Convention in Miami Beach, Florida on August 7, 1968. The following morning, after the nomination was ratified by the convention, Nixon began deliberating on his choice of a running mate. Beginning with a list of several Republicans he considered qualified, he eliminated one prospect after another in consultations with leaders representing all factions of the party. He settled on Agnew as the man most acceptable to the party as a whole and announced his decision in the early afternoon of August 8. The announcement was greeted with less than enthusiasm in many of the Northern delegations, because Agnew was relatively unknown and because most liberal and some moderate delegates viewed his selection as a concession to the South that would weaken the ticket nationally. There was a ground swell of rebellion, particularly among those delegates favoring the nomination of Mayor John V. Lindsay of New York, but the insurrection was abortive and Agnew was nominated by 1,128 votes out of a possible 1,352. In a British television interview broadcast four days after the nomination, Agnew summed up the reason for his triumph over better known competitors: "I was the least offensive to all Republicans." According to Gloria Steinem in *New York* (October 28, 1968), Nixon has said that Greek-American millionaire Tom Pappas "influenced" him in his choice of Agnew.

In the British television interview Agnew reiterated his firm belief that looting, arson, and other criminal activity cannot be granted impunity under any circumstances. The police have the right to command criminal suspects in riots to halt for questioning, he said, "and if they [the suspects] keep on running, the police should have the right to shoot them." He called the report of the President's Commission on Civil Disorders—which had recommended a massive national expenditure of money and energy on the problem as a minimum requirement for reversing the disastrous course of race relations in the United States—"totally ridiculous." "If one wants to pinpoint the cause of the riots," he said elsewhere, "it would be this permissive climate and the misguided compassion of public opinion."

In the electoral campaign, Agnew, a blunt man to begin with, was assigned what some commentators called "the low road," permitting Richard Nixon to remain, statesmanlike, above the smoke and blood of the battle. In his speeches across the country, Agnew laid heavy emphasis on law and order, sometimes softening the backlash connotations of the phrase by adding "and justice." "The phrase 'law and order' is a traditional phrase in this country," he explained in one typical speech. "It means that no individual is going to decide for himself which laws to break and which to obey." A writer for *Newsweek* (October 7, 1968) complained that Agnew "tends to lump all civil disorder (from nonviolent sit-ins to outright riots) under the broad label of 'civil disobedience,' " but the Governor insisted that the Nixon-Agnew administration would establish "clear and unequivocal guidelines as to what constitutes peaceful confrontation and what is deliberate provocation."

On at least three occasions early in the campaign off-the-cuff remarks made by Agnew evoked adverse public reaction and Agnew retracted or apologized for them. On one occasion he called Hubert H. Humphrey "soft on Communism" and "squishy soft" on Vietnam; on another he referred to Polish-Americans as "Polacks"; and on still another he called a Japanese-American reporter "the fat Jap." "Agnew's early fluffs have obscured his message," the *Newsweek* writer commented. "No ideologue, and certainly not a bigot, Nixon's understudy is a blunt advocate of most of the traditional American verities—hard work, discipline, candor, and fair play. Aside from his embarrassing asides, he comes across as a firm, somewhat authoritarian enemy of permissiveness, a no-nonsense father figure." The writer quoted Agnew: "The disease of our times is an artificial and masochistic sophistication—the vague uneasiness that our values are false, that there is something wrong with being patriotic, honest, moral, and hardworking."

In Jacksonville, Florida on October 7, 1968 Agnew struck what Eve Edstrom in the Washington *Post* (October 8, 1968) called "the most conservative chords of his campaign speechmaking to date." On that occasion Agnew promised that a Nixon-Agnew administration would stamp out street crimes as "stylish forms of discontent." He criticized the Johnson administration for increasing federal controls in local affairs and for wasteful "pie-in-the-sky" programs, particularly in the war on poverty, and he warned that Governor George Wallace and Curtis LeMay, the American Independent party candidates, had a Vietnam stance "too fearful to contemplate"—a reference to remarks that General LeMay had made on the use of nuclear weapons.

Comparing Agnew's grass-roots appeal with George Wallace's, Paul Cowan wrote in his *Village Voice* article: "It may . . . be that in the long run Spiro Agnew's appeal will prove to be even broader than Wallace's. For Agnew reaches past the cab drivers, the beauticians, the factory workers, to the corporation executives, the tax lawyers, the advertising men. The mood the Alabama Governor creates is revolutionary . . . . The people who hear his mean words . . . throb to surge forward and seize from the liberal establishment all its wealth and power . . . . The people to whom he [Agnew] speaks are at least as afraid of losing what they already possess as they are eager to acquire more . . . They do not want to nationalize the giant foundations. . . . They only want the . . . Rockefellers and Fords to protect them and stop encouraging their enemies, the black and student dissenters."

In the popular balloting on November 5, 1968, the Nixon-Agnew and Humphrey-Muskie tickets finished in a near tie. In unofficial and incomplete returns on November 6, each had 43 percent of a popular vote estimated at 73,000,000. (Wallace-LeMay had 13.3 percent.) Three days later, with 99 percent of the precincts reporting, Nixon-Agnew had 43.48 percent of the ballots cast, to Humphrey-Muskie's 42.97, and the Republican candidates had 302 out of a possible 538 electoral college votes.

On May 27, 1942, Spiro T. Agnew—known to friends and associates as Ted—married Elinor Isabel Judefind. The Agnews have four children: James, Pamela, Susan, and Elinor. Agnew is six feet two inches tall and weighs 194 pounds. He has small eyes that squint when he smiles, making him look, as he himself has observed, like "a Cheshire cat." The governor is a natty dresser, and he is always impeccably groomed, with his hair sleeked back. On the platform he has been described as "wooden" and "dull" in delivering ghosted material, but in addressing himself extemporaneously to subjects close to his heart he can be fervently articulate. His recreations are ping-pong, golf, playing the piano, watching the Baltimore Colts on television, and listening to show tunes and standards on his stereo. According to Paul Cowan in his *Village Voice* article, his favorite musician is Lawrence Welk, and Mantovani is among the others he prefers. Of his reading Cowan said that he keeps up with "the sort of literature the *Reader's Digest* usually chooses to condense. Governor Agnew is an Episcopalian (the faith of his mother), while his wife is a Methodist. Agnew is a director of the Chesapeake National Bank in Towson and a partner in a real estate development in the Virgin Islands. He got rid of his share in a real estate investment in Maryland when he became Governor.

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AILEY, ALVIN (JR.)

Jan. 5, 1931- Choreographer-director
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Although it has no school or permanent place in which to perform, the Alvin Ailey Dance Theatre has developed into one of the first really genuine repertory companies in modern dance. During their tours of the leading cities of six continents, the Alvin Ailey dancers have not only distinguished themselves as individual artists but have achieved a compelling ensemble style in the works of a dozen or so choreographers. Ever since his early association with Lester Horton, one of the pioneers of modern dance, Ailey had dreamed of having a company like Horton's, in which his dancers, trained in a variety of styles, could expose audiences to the work of many choreographers. Mingling the Negro experience with the other sources of American dance, Ailey transmutes jazz, the blues, and spirituals into superbly realized theatre.

Alvin Ailey Jr. was born on January 5, 1931 in Rogers, Texas, the only child of Alvin and Lula E. (Cliff) Ailey. His father was a laborer. When Ailey was very young his parents separated, and he remained with his mother in Texas until he moved with her to Los Angeles in 1942. As a child Ailey was fascinated by the theatricality of the rituals of the Baptist Church, and by the harsh beauty of the blues.

As a teen-ager in California, Ailey took part in high school athletics. He took lessons in tap and primitive dancing, but he did not take dance too seriously until, in 1949, he was introduced to the work of Lester Horton. Ailey was attracted by the Horton technique of modern dance, and by Horton's stress on all theatre crafts, but for the next few years he wavered between choosing dancing and a more stable career in teaching. After graduating from Thomas Jefferson High School in 1948, he attended the University of California at Los Angeles for a brief period and then enrolled at Los Angeles City College, where he remained until 1951. Aided by a scholarship, he attended composition and technique classes and Saturday workshop sessions with Lester Horton. He also served on the stage crew and danced in the corps of the Lester Horton Dance Theatre, but he left for San Francisco State College, where he intended to specialize in Romance languages. In early 1953 he began to dance with a nightclub act in San Francisco, and by the time the act played in Los Angeles in May of that year, he was completely committed to the dance. He rejoined the Lester Horton Dance Theatre.

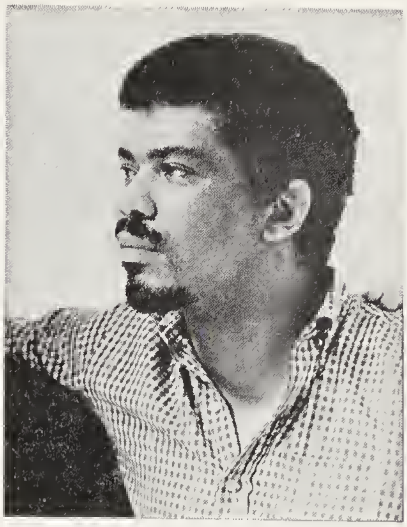
In the fall of 1953 Ailey was dancing with the Horton company in a *Bal Caribe* revue at Ciro's nightclub in Los Angeles. In November 1953 Horton died, and a committee was formed to keep the company together. That group accepted choreography from company members, and Ailey's first dances to be shown outside of the Horton workshop were *Mourning Morning* and *According to St. Francis,* performed in Los Angeles and at the Jacob's Pillow Dance Festival in the summer of 1954. During that year Ailey also choreographed Darius Milhaud's *Creation of the World* for a Horton company performance with the San Diego Symphony, and danced in the film *Carmen Jones,* which was released by Twentieth-Century Fox in 1955. He taught at the Lester Horton School and directed the Horton Children's Theatre. He left both assignments when he was invited, with Horton dancer Carmen de Lavallade, to appear in the Broadway production of the Truman Capote musical *House of Flowers,* which opened in December 1954.

During his first years in New York City, Alvin Ailey studied modern dance with Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman, and Anna Sokolow, and ballet with Karel Shook. He appeared with Miss Sokolow, Sophie Maslow, and Donald McKayle, and danced in several musical shows including *The Carefree Tree* (1955) and Harry Belafonte's *Sing, Man, Sing* (1956). Ailey was a leading dancer in *Jamaica* (1957), the musical starring Lena Horne and featuring choreography by Jack Cole. On March 30, 1958 Ailey and Ernest Parham assembled a group of dancers, mostly recruited from the cast of *Jamaica,* and presented a program in the Theresa Kaufmann auditorium of the 92d Street YMHA, with Talley Beatty as guest artist. Doris Hering wrote in *Dance Magazine* (May 1958): "As a dancer, Mr. Ailey is exceptional. He reminds one of a caged lion full of lashing power that he can contain or release at will." For that program Ailey choreographed *Ode and Homage* (to Lester Horton), *Blues Suite,* and five dances on Latin themes, which were later retitled *Cinco Latinos.*

The Alvin Ailey Dance Theatre gave its first full-scale concerts in December 1958 at the YMHA, with Carmen de Lavallade as guest artist. The wide range of Ailey's choreographic interests was evident in that program, which included *Cinco Latinos, Blues Suite,* and *Ariette Oubliée,* inspired by Verlaine and set to music of Debussy. P. W. Manchester, who reported in *Dance News* (February 1959) that audiences were wildly enthusiastic, found "the stage world created by Alvin Ailey an altogether stimulating, exciting, beautiful, funny and original entertainment, meticulously presented."

The world première of what is generally regarded as Alvin Ailey's masterwork, *Revelations,* took place in the same auditorium on January 31, 1960. According to its program note, *Revelations* is a suite exploring the "motivations and emotions of American Negro religious music." Walter Terry of the New York *Herald Tribune* has called *Revelations* "marvelously imaginative and deeply stirring," and New York *Times* critic Clive Barnes has seen in it "an infinitely moving hymn to God and, perhaps more, man." *Revelations* never fails to evoke a tumultuous response from its audiences, and no Alvin Ailey Dance Theatre program is considered complete without it.

In the fall of 1960 Ailey presented his first program at Clark Center for the Performing Arts, a part of New York's West Side YWCA, which has since become his company's home base for rehearsals and teaching. At his first Clark Center concert Ailey adopted the unusual policy for a modern dance company of including the works of other choreographers in his repertory. He revived Lester Horton's *The Beloved* for guest artist Carmen de Lavallade and James Truitte, another Horton dancer, who had joined his company. He also presented the New York première of John Butler's *Portrait of Billie,* with Miss de Lavallade and the choreographer as Billie Holiday and her lover, and his own *Knoxville: Summer of 1915* to music of Samuel Barber and a text by James Agee. Ailey's electrifying duet with Miss de Lavallade, *Roots of the Blues,* had its première at the Boston Arts Festival in June 1961, and was shown later that summer at Lewisohn Stadium in New York. In December 1961, at Clark Center, Ailey presented the first New York performances of Butler's *Letter to a Beloved,* a solo for guest artist Carmen de Lavallade, and his own *Gillespiana,* a suave opening dance to music of Lalo Schiffrin. New York *Times* critic John Martin (December 17, 1961) called Ailey's solo to Barber's *Hermit Songs,* which also made its debut on the program, the season's most interesting modern work by a male choreographer.


ALVIN AILEY

With Carmen de Lavallade as codirector, in February 1962 the Alvin Ailey company began a thirteen-week tour of the Far East sponsored by the State Department and administered by ANTA. Visiting ten countries, they presented Ailey's suite of Negro folk dances, *Been Here and Gone,* Glen Tetley's *Mountain Way Chant,* based on Navaho Indian rituals, and other works from the repertory. It was the first time an American Negro company had performed in Southeast Asia, and they were enthusiastically received, especially in Australia. After twenty curtain calls on opening night in Sydney, their week's engagement was sold out and black market tickets were priced as high as $25. The tour established the Alvin Ailey company as a group with a universal appeal, and set the pattern for the extended international engagements that followed.

Returning to the United States in the summer of 1962, the Alvin Ailey Dance Theatre performed during the fifteenth anniversary season of the American Dance Festival in New London, Connecticut. During that summer Ailey was one of six choreographers invited to the Watch Hill, Rhode Island estate of Mrs. Rebekah Harkness. There he took part in a workshop set up for the purpose of creating new dances for the Robert Joffrey Ballet, then supported by Mrs. Harkness. According to Robert Joffrey, the workshop provided a place where Ailey "could try out ideas with a much larger company than his own." The project resulted, among other works, in Ailey's *Feast of Ashes,* now in the repertory of the

Harkness Ballet, and Ailey has continued to choreograph for the Harkness organization. In September 1962 the Ailey company appeared twice at the Rebekah Harkness Dance Festival in Central Park's Delacorte Theatre. The Bolshoi Ballet, then dancing in New York, attended the first Delacorte performance after being entertained by Mrs. Harkness at a party.

During the 1962-63 and 1963-64 seasons Ailey and Truitte taught dance classes at Clark Center and the Ailey company toured the United States, appearing mostly in colleges and universities. The company's New York appearances during that period included a concert at the Brooklyn Academy of Music in April 1963, which included the première of Ailey's *Labyrinth,* based on the myth of Theseus and the Minotaur. Although the piece was not well received, Ailey continued to work on it, and it has undergone a metamorphosis into the ballet *Ariadne.* The company danced at Jacob's Pillow in August 1963, and then traveled to Chicago where, with Duke Ellington and the Talley Beatty Dance Company, they appeared at the Century of Negro Progress exhibition at McCormick Place. In September the Ailey company performed at the Music and Dance Festival in Rio de Janeiro. At two concerts at Clark Center, in June 1964, they presented *Three for Now,* a jazz suite made up of *Gillespiana; Reflections in D,* a solo danced by Ailey to Duke Ellington's music; and *Light!,* a composite of jazz dance styles from the Suzy Q to the twist, James Truitte's *Variegations,* a tribute to Lester Horton, was danced by Horton alumna Joyce Trisler.

Following two performances at the Delacorte Theatre in September 1964, the company embarked upon its first European tour. After a warm reception in London, they created what was perhaps the greatest sensation on the Continent since the tour of Jerome Robbins' Ballets U.S.A. in 1959. The company received an unprecedented sixty-one curtain calls in Hamburg, and they "astounded Paris," according to a critic for the French newspaper *Combat.* Before returning to London in the spring, they revisited Australia, where the dance critic of the Sydney *Bulletin* (January 9, 1965) reported that they "created a tornado of clapping, stamping and cheering. The audience, uninhibited as the dancers on stage, would not let them go." Works new to the Alvin Ailey Dance Theatre repertory on that tour included Talley Beatty's *Congo Tango Palace* and *Road of the Phoebe Snow,* Anna Sokolow's *Rooms,* Louis Johnson's *Lament,* and Lester Horton's *Orozco Dedication.* During the tour Ailey left the company to go to Paris, where he completed work on *Ariadne,* which had its première in the French capital by the Harkness Ballet on March 12, 1965.

Back in New York the Alvin Ailey Dance Theatre appeared on the Hunter College dance series in December 1965, but Ailey was no longer performing, having turned over his roles to other members of the company. In February of 1966 the company returned to Europe for two months, and in April of 1966 they were the only integrated modern dance company to appear at the World Festival of the Negro Arts in Dakar, Senegal, where, according to Lloyd Garrison of the New York *Times* (May 1, 1966) the dancers "exploded onto the stage . . . and swept the audience off its feet." Later that spring they joined forces with the Harkness Ballet in Barcelona, and gave performances with the ballet there and later at the Festival du Marais in Paris.

In the spring of 1967 the company set forth on another sixteen-week European tour, with a repertory that included Geoffrey Holder's *Prodigal Prince* and Paul Sanasardo's *Metallics.* They played at the Holland Festival in Amsterdam, the Gulbenkian Foundation Festival in Portugal, and the Venice Biennale of Contemporary Music. In August of 1967 they visited Israel, and during the fall they toured nine African nations under the auspices of the State Department. In Europe, Ailey was commissioned to choreograph a work based on the Seven Deadly Sins for Swedish television, and the piece later won the Grand Prix Italia in Ravenna. Late in the year Ailey and the company returned to New York and began to prepare for a three-month American tour. In August 1968 Ailey's company appeared at the Edinburgh Festival and, according to Philip Hope-Wallace in the *Christian Science Monitor* (September 6, 1968), "swept up the ballet honors this year."

In between tours with his own company and his choreographing assignments for the Harkness Ballet, Alvin Ailey has worked on a number of projects. As an actor he appeared in the off-Broadway productions *Call Me By My Rightful Name* and *Two by Saroyan* (both in 1961), and with Diana Sands and Claudia McNeil in *Tiger, Tiger, Burning Bright* at the Booth Theatre (1962). With William Hairston he directed the Langston Hughes gospel show *Jerico-Jim Crow* early in 1964. He staged the dances for *Antony and Cleopatra,* the Samuel Barber opera that opened the new Metropolitan Opera House in Lincoln Center on September 16, 1966. In February 1966 Alvin Ailey was one of eight choreographers awarded unrestricted grants by the National Council on the Arts.

Alvin Ailey is a volatile, restless, and attractive man. He is five feet eleven inches tall, and his powerfully built dancer's body has thickened during the recent years spent out of training. He wears a small goatee and mustache. Ailey is a well read and sophisticated conversationalist, who talks rapidly, with expressive gestures and an explosive laugh. His interests range over all the arts, and he has profited from his travels by exploring one of his favorite subjects—ethnic dance forms. In August 1963 he told Walter Sorell in an interview for *Dance Magazine:* "I get the greatest satisfaction out of choreographing, of creating with other people. Interpreting is fine, but I enjoy most making a thing, to see it suddenly exist where nothing was before. I like to help mould a performer, and get him to that point . . . when he is able to communicate something vital of himself."

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ALINSKY, SAUL (DAVID)

Jan. 30, 1909- Social activist
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Saul Alinsky, the ubiquitous Tom Paine of the contemporary mass-based American social revolution, is understandably *persona non grata* in city halls across the United States. Since the late 1930's the self-termed "professional radical" has been criss-crossing the country organizing—at their invitation—poor communities into abrasive power blocs capable of winning for themselves freedom and equality in work, education, and living conditions. Jacques Maritain, the French philosopher, has called Alinsky "one of the few really great men of this century," and Charles E. Silberman in *Crisis in Black and White* wrote of him: "No one in the United States has proposed a course of action or a philosophy better calculated to rescue Negro or white slum dwellers from their poverty or their degradation." Alinsky, who spent the first two decades of his career mobilizing depressed and apathetic white communities, turned his attention to black ghettos in the early 1960's. The base of his operations is Chicago, where he directs the Industrial Areas Foundation, which is currently engaged in the training of white middle-class organizers for work in their own communities.

An only child, Saul David Alinsky was born in a slum tenement at Thirteenth Street and Racine Avenue in Chicago, Illinois on January 30, 1909 to Benjamin Alinsky, a tailor, and Sarah (Tannenbaum) Alinsky. Both parents were Orthodox Jews who had immigrated from Russia. After the divorce of his parents, when he was thirteen, Alinsky lived alternately with his mother in Chicago and his father in Los Angeles.

In 1926 Alinsky graduated from Hollywood (California) High School and entered the University of Chicago, where he majored in archeology. As an undergraduate Alinsky took many classes in sociology, but they did not impress him as much as did his first plunge into social action. "When I was in my third or fourth year of college," he recounted in a two-part interview with Marion K. Sanders for *Harper's Magazine* (June and July, 1965), "some of the students got interested in the coal miners in southern Illinois who were rebelling against John L. Lewis and the United Mine Workers Union. We collected some food and chartered a couple of trucks and drove down there to help the starving coal miners." Alinsky noted the irony of his fighting John L. Lewis, with whom he later worked, in the early days of the CIO. Later he wrote a biography of the labor leader, *John L. Lewis* (Putnam, 1949).

Taking his Ph.B. degree in 1930 and discovering that there was at that time no obvious livelihood for him in archeology, Alinsky accepted a graduate fellowship in criminology offered him by the University of Chicago. As his doctoral project he chose to study the Al Capone gang from the inside, and he succeeded by appealing to the egos of Capone's henchmen and being a good listener to their stories. After trailing the Capone gang with his notebook for two years, Alinsky dropped out of graduate school to take a job working with juvenile delinquents for the Illinois State Division of Criminology. Two years later, in 1933, he became a criminologist with the State Prison Classification Board at the Illinois State Penitentiary in Joliet. During his spare time in the 1930's, besides organizing for the CIO, he raised money for sharecroppers in the South, the Newspaper Guild, and the International Brigade in Spain.

SAUL ALINSKY

In his work as a criminologist, Alinsky saw the gap between the causes and the treatment of crime and delinquency. "All the experts agreed the major causes of crime were poor housing, discrimination, economic insecurity, unemployment, and disease," he told Lois Wille of the Chicago *Daily News* (January 26, 1968). "So what did we do for our kids? Camping trips and something mysterious called 'character building.' We tackled everything but the issues."

Acting on the insights he had gained as a criminologist, Alinsky in 1938 moved into Back of the Yards, the polyglot, predominantly Irish-American slum behind the stockyards in Chicago. With the cooperation of parish priests and labor leaders, he formed the Back of the Yards Council and under that aegis organized the neighborhood into a bloc powerful enough to exert pressure on the meat packing companies, the business establishment, the landlords, and the local political machine. By picketing, sitdowns, rent strikes, and boycotts the slum dwellers won concessions that transformed Back of the Yards into a model working-class community.

Alinsky came out of Back of the Yards with three firm principles of social action. The first, as quoted by Lois Wille in her Chicago *Daily News* article, was: "To hell with charity. The only thing you get is what you're strong enough to get—so you had better organize." The second was: "You prove to people they can do something, show them how to have a way of life where they can make their own decisions—and then you get out. They don't need a father who stands over them." And the third was: "It comes down to the basic argument of the Federalist Papers. Either you believe in the people, like James Madison and James Monroe, or you don't, like Alexander Hamilton. I do." In 1940, with the moral support of Bishop Bernard J. Sheil, Roman Catholic auxiliary bishop of Chicago, and the financial support of Marshall Field 3d, the merchant-philanthropist, Alinsky founded the Industrial Areas Foundation, an agency that contracts to build community organizations.

During World War II Alinsky worked on special assignments for the United States departments of Labor, State, and the Treasury. After the war he returned to IAF, and during the following decade organized scores of oppressed and depressed communities throughout the United States, including the Chelsea section of New York City and some thirty Mexican-American barrios in California. His work drew little national attention, but he became an underground hero to a coterie of social workers and others concerned with the lot of the poor, and law enforcement officers in the cities and towns where he worked were well aware of him. In one Midwestern city where he was organizing a slum a police captain jailed him chronically—a harassment that Alinksy welcomed for the chance that it gave him to think and meditate upon his experiences.

It was in jail that Alinsky wrote his manifesto, *Reveille for Radicals* (University of Chicago Press, 1947), which Jacques Maritain hailed as "epoch-making" and others praised for its "burning honesty" and "hard-boiled idealism." In a passionate paean to democracy in the beginning of the book, Alinsky distinguished the radical ("that person to whom the common good is the greatest social value") from the liberal (a person "who puts his foot down firmly on thin air") and dismissed the conservative ("time need not be wasted on conservatives, since time itself will take care of them"). He went on to explain that in practice American democracy operates on the basis of pressure groups and power blocs, and that if the poor are not organized into such groups or blocs they are effectively excluded from the democratic process and left to subsist on the crumbs and leftovers from society's table. Recalling his own awakening as a radical, he wrote: "As I looked into the vast chasm that divides the mass of people and our middle-class attempts at charity, I realized that the only way out is a democratically informed, active, participating people who have confidence in themselves and in their fellow men, a People's Organization whose program is limited only by the horizon of humanity itself." Alinsky's optimism about people gaining confidence in each other was not sentimental but realistic. People, including the poor, are not instinctively good or instinctively bad, he pointed out, but morally ambivalent, and sordid living conditions will encourage the bad in them and democratic social relationships will encourage the good. Defining the good man as Thomas Mann did, as one who can recognize the spirituality of others, he made a modest assertion: "When people know each other as human beings, they get along."

Alinsky's first wife, Helene, died in 1947 while trying to save a child from drowning. Alinsky seldom talks specifically about this and other tragedies in his life, but he has indicated the profound effect they have had on him. "I have learned one lesson, I learned it in my belly, the astonishing lesson that I wasn't going to live forever," he told Marion K. Sanders in the *Harper's* interview. "Now this may sound like a very simple thing, but there are very few people who realize that they are going to die someday. Intellectually they know it, but they go on saving for their old age and so forth. After the full realization, on a gut basis, that I was going to die, my whole life changed." He explained to Gerald Astor of *Look* (June 21, 1967): "When you accept the fact of death you begin to live. You don't care about your reputation. What does money mean? Why do you want to have status? What is the meaning of your life?"

Among Alinsky's activities in the 1950's were the organization of anti-Communist labor unions in Italy under contract to the Bishop of Milan, who later became Pope Paul VI, and the formation in the Hyde Park-Kenwood area of Chicago of the Organization for the Southwest Community (OSC) at the behest of a coalition of Protestant ministers, Roman Catholic priests, and local businessmen. In 1960 he made his first move into a black ghetto, the Woodlawn section of Chicago, adjoining the University of Chicago. With the financial backing of Cardinal Meyer, then the Roman Catholic Archbishop of Chicago, and representatives of other religious denominations, he organized the Woodlawn Organization (TWO), his most impressive achievement to date. According to Lois Wille in her Chicago *Daily News* article, Alinsky emerged from TWO with a couple of additions to his philosophy of social action. One was: "People are moved on the basis of self-interest, not by mystical altruism, which just isn't around." The other, as paraphrased by Lois Wille, was: "When you want something, don't bother with official city machinery. . . . Go to the man who can give you what you want and make him hurt until he gives in." The TWO housing committee, for example, has found that the quickest way to obtain satisfaction of slum housing grievances is to picket the slum landlord's suburban home. The Northwest Community Organization (NCO) in Chicago, also organized by Alinsky, has used the same tactics. On one occasion the members of NCO brought about an instant improvement in garbage collection service by depositing their uncollected garbage in the driveway of a councilman.

Since his success in Woodlawn, and especially since the eruption of racial rioting across the United States in 1964, Alinsky has been inundated with invitations to organize black ghettos. Most of the invitations have come from local church groups, sometimes in combination with local business communities, but Alinsky will never answer an invitation unless he is wanted by the community itself. In 1965, in Rochester, New York, he organized FIGHT (an acronymn for Freedom, Independence, God, Honor—Today) after newspaper and radio editorials in that city calling him a "rabble rouser" and "hatemonger" polarized previously dubious Negro opinion in his favor. The Xerox Corporation in Rochester formed a job-training alliance with FIGHT. The Eastman Kodak Corporation, which dominates the economic life of the city, has been more reluctant to cooperate, but FIGHT has exacted some concessions from the corporation in the hiring and training of Negroes and formal recognition "that FIGHT, as a broad-based community organization, speaks in behalf of the Negro poor in the Rochester area." Through FIGHT, the black ghetto in Rochester has also been able to establish a meaningful dialogue regarding housing and education with the city administration. Alinsky has helped to organize groups similar to FIGHT in Syracuse, Buffalo, Kansas City, Detroit, and other cities in the United States.

Alinsky, who enjoys hurling calculated insults at the power structures against which he moves, and who relishes bad publicity as a mark of honor, was delighted when the Oakland (California) city council passed a resolution forbidding him entry into that city. "The only way to upset the power structures in your communities," he told a group of Episcopalian and Presbyterian ministers he was hired to train in Claremont, California in 1965, "is to goad them, confuse them, irritate them, and, most of all, make them live by their own rules. If you make them live by their own rules, you'll destroy them."

Alinsky has characterized the federal antipoverty program as a "huge political pork barrel" and "welfare colonialism." "Behind all Alinsky's gadfly shots at the war on poverty," a writer for *Newsweek* (September 13, 1965) observed, "is the unshakeable conviction that it will only institutionalize the old City Hall-and-social work approach at a time when traditional approaches will not do." The writer quoted Alinsky: "You get the mentality of a Shriver and the Peace Corps. When they sent the Peace Corps out they couldn't go for real change and say, 'What you need is land distribution,' so the whole tempo and spirit of the Peace Corps was status quo. Our American ghettos are not foreign colonies to merit that kind of approach." Convinced that antipoverty funds will be used to buy off and silence the militant leaders of the poor, Alinsky concedes that the militant poor have no alternative but to demand their share of the money "if only to cut down on the amount of the flow they're drowning our people in." Alinsky himself received antipoverty funds as a teacher in a federally funded training program for slum organizers at the University of Rochester in 1965. The program was cancelled after trainees signed up 700 new voters in a voter registration drive. Eighty percent of the new voters were Democrats, and complaints were lodged in Washington by the city's Republican administration.

In 1968 Alinsky turned his attention from black ghettos to the white middle class. On August 6, 1968 he announced the establishment of a national institute where he and his associates will train representatives of the white middle class to become social revolutionaries in the urban or suburban neighborhoods where they live. The initial subsidization for the institute, he said, would come from the Midas International Foundation of Chicago. Gordon Sherman, president of the foundation, explained: "Lack of organization in white neighborhoods can be as harmful to the total society as lack of organization in the black community." Observing that Alinsky is a master at helping communities to discover within themselves how to serve themselves, Sherman said that the school would insure that "there will be more Saul Alinskys around." Alinsky predicted that the school would produce about twenty-five organizers by early 1970, and he added. "Just think of all the hell we kicked up with only four or five in the past."

The institute will be run as part of the Industrial Areas Foundation, and Edward Chambers, associate director of the foundation, will assist Alinsky in directing the institute. Lois Wille of the Chicago *Daily News*, who visited the IAF offices early in 1968, described them as "two rooms . . . cluttered with books, newspapers, and magazines." "The IAF staff," she went on, "consists of Alinsky, who pays himself $25,000 a year, his secretary [Mrs. Georgia Harper], and twelve organizers, who get from $10,000 to $15,000. Money comes chiefly from Alinsky's speaking engagements (he gets from $750 to $2,000 a speech) and from churches, particularly the Catholic, Presbyterian, and Episcopalian. Churches, according to Alinsky, have replaced labor unions as IAF angels—and as society's most effective radicals."

Alinsky is a chunky six-footer, a feisty chain-smoker with a gruff and irreverent manner, a sardonic and sometimes acrid wit, a rumbling voice, and a vocabulary blue with four-letter Anglo-Saxonisms. "On the ultimate questions of life's meaning he professes an inability to answer," Stephen C. Rose reported after interviewing Alinsky for *Christianity and Crisis* (July 20, 1964). A reporter for the *Economist* (May 13, 1967) characterized him as a "man of exceptional charm and humor, . . . a witty, well-read humanist with an ability to commit himself completely to the people in the room with him. . . . In a shrewd though subtle way he often manipulates them while speaking directly to their experience. Still he is a man totally at ease with himself, mainly because he loves his work." Elsewhere in his article the *Economist* reporter noted: "It requires little imagination to discover why he is so disliked by his opponents: He cannot be bought; he cannot be intimidated; and he breaks all the rules."

Saul Alinsky and Helene Simon were married on June 9, 1932. By that marriage Alinsky has two children, Kathryn and David. On May 15, 1952, five years after the death of his first wife, Alinsky married Jean Graham, a victim of multiple sclerosis who is nevertheless able to assist her husband in his work. Alinsky lists his recreations as "good talk with people who are really alive because they are not afraid to live, people with creative seminal minds, and beautiful women." As "unhealthy, waste-of-time hobbies" he lists walking, tennis, and other forms of physical exercise. In 1958 St. Procopius College awarded him an honorary LL.D. degree. Politically and religiously he classifies himself as "independent Democrat" and "independent Jew," respectively. Asked to give his organization and club membership, he borrowed the words of Don Marquis' Mehitabel: "O, Archie, the palaces I've been thrown out of!"

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ALLILUYEVA, SVETLANA (STALINA) (ä-lē-lōō'yā-vä)

Feb. 28, 1926- Writer
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When in March 1967 Svetlana Alliluyeva, the sole surviving child and only daughter of Joseph Stalin, sought political asylum in the West she was hailed as the most prominent defector ever to leave the Soviet Union, although most of the Western world had previously been scarcely aware of her existence. After spending more than four decades in the shadow of the Kremlin, the daughter of the late Soviet dictator began the trip that eventually brought her to the United States when she left Moscow in December 1966 to take the ashes of her late husband, Brijesh Singh, to his native village in India. After obtaining asylum in the American Embassy in New Delhi in March 1967, she was flown to Rome, then to Switzerland, and finally, in April 1967, to New York. In the United States she has lived quietly, although the publication of her memoirs, *Twenty Letters to a Friend* (Harper & Row, 1967), was the most highly publicized literary event since William Manchester's *Death of a President.* In the summer of 1968 Mrs. Alliluyeva announced that she intends to seek American citizenship.

The youngest of Joseph Stalin's three children was born Svetlana Iosifovna Stalina in Moscow on February 28, 1926. For most of her adult life Svetlana Alliluyeva has preferred to use the maiden name of her mother, Nadezhda Alliluyeva, whom Stalin married in 1919. Earlier he had been married to Ekaterina Svanidze, who died not long after the birth of their son Yakov in 1905. By Nadezhda, or Nadya as she was called, Stalin had a second son, Vasily, born in 1919. Both sons met premature deaths. Yakov died in a Nazi prison camp during World War II after his father refused to intercede for his release. Vasily, a flyer in the Soviet air force, died of alcoholism in 1962.

In its essentials Svetlana Alliluyeva's childhood was much like that of other children in the new society of the government elite in post-revolutionary Moscow. Her mother, like most Bolshevik women, took an active interest in politics and intellectual pursuits, and left the care of her two children largely to a nurse, to whom Svetlana became closely attached. At an early age she attended a music school for preschool children and was tutored by a governess. She wrote in *Twenty Letters* that at six and a half she could read and write in Russian and German. Later, in addition to being privately tutored, she was sent to a public school in Moscow that was attended by many of the Kremlin children. The Stalin family wintered at their Kremlin apartment and summered in the country, generally at Zubalovo, a dacha outside Moscow. Both Stalin's family, the Djugashvilis (the dictator assumed his pseudonym meaning "Man of Steel" a few years before the 1917 revolution), and the Alliluyevs were natives of Georgia and the Caucasus, and in the summer the family often vacationed in Sochi, the Georgian resort on the Black Sea.

Svetlana's childhood was rendered remarkable by the presence of her father. As his favorite child, she remembers him as a gruffly affectionate and often doting father, while the world recalls him as a ruthless dictator, merciless in his quest for power. Although Mrs. Alliluyeva recalls her early years before her mother died as almost idyllic, her father's political activities were already having a tragic impact on his domestic life. His idealistic young wife Nadya watched in horror as she saw the revolution turning into a bloody power struggle among men—including her husband—who seemed to have lost sight of the needs of the people. The couple frequently quarreled and Stalin often treated his wife brutally. On November 9, 1932, following a quarrel with her husband, Nadya shot herself. Officially the story was released that Nadya had died of peritonitis. Svetlana was unaware of the truth about her mother's death until she came across a reference to the suicide in an American magazine some ten years later. "Our carefree life, so full of gaiety and games and useful pastimes, fell apart the moment my mother died," Mrs. Alliluyeva wrote in *Twenty Letters.* Stalin gloomily refused to remain in the homes he had lived in with his wife and moved his family to a new apartment in the Kremlin. His children continued to spend their summers with Nadya's family at Zubalovo but Stalin had a new dacha built for himself. He became estranged from his wife's family and eventually several of its members fell victim to his purges.

Svetlana remained close to her father until the winter of 1942-43, when she fell in love with a Jewish filmmaker named Alexei Kapler. Stalin was enraged when he found out about his daughter's youthful romance, and Kapler was banished to a Siberian prison camp for ten years. Violently anti-Semitic, Stalin objected to Kapler mainly because of his religion, according to Mrs. Alliluyeva. After the Kapler affair relations between Stalin and his daughter became increasingly strained, and they saw each other infrequently, although he continued to exert a rigid control over her life.

In the spring of 1943 Svetlana graduated from school, and that fall she entered Moscow University. Although she had earlier planned to study literature, she majored in history at her father's insistence. She specialized in American history, having by that time a good knowledge of the English language. The next spring she married Grigory Morozov, a student. Stalin grudgingly consented to the marriage, even though Morozov too was Jewish, but he refused to meet his son-in-law or to allow him in his home. Svetlana gave birth to a son, Joseph Alliluyev, in May 1945. She divorced Morozov in 1947, and after she graduated from the university in the spring of 1949 she married—this time with her father's hearty approval—Yury Zhdanov, the son of Andrei Zhdanov, Stalin's second-in-command. Their daughter, Ekaterina (Katya) Zhdanov, was born in 1950.

Later Svetlana divorced her second husband and, with her father's permission, took an apartment in Moscow outside the Kremlin, where she remained with her two children until she left Russia. As the daughter of a government official she received an allowance from the state. In *Twenty Letters* Mrs. Alliluyeva says nothing to confirm Western press reports that in 1951 she married Mikhail L. Kaganovich, son of a high Soviet official. At the time of her father's death, in March 1953, she was a graduate student at the Academy of Social Sciences in Moscow. After his death she lived quietly and obscurely, occasionally teaching Soviet literature or the English language at Moscow University. In 1965 she went to work as an English translator for the Progressive Publishing House, which prints Russian works in foreign languages. During the summer of 1963 she wrote her memoirs "for the drawer" as the Russians say, because she realized that they could not be published in the Soviet Union under existing censorship standards.

In 1963 Mrs. Alliluyeva met Brijesh Singh, an Indian Communist living in Moscow. Having refused to allow the couple a legal marriage because Singh was a foreigner, the Soviet government refused to grant Svetlana permission to accompany Singh to India after he became seriously ill in 1966. Only after he died on October 31 of that year was Mrs. Alliluyeva given permission to bring his ashes home to his native village of Kalakankar in northern India.

On December 20, 1966 Mrs. Alliluyeva left Moscow for India. She remained in Singh's village for over two months, postponing her return to Moscow several times. Embracing Hindu culture, the lonely woman wore a white widow's sari, bathed each morning in the Ganges, and became a vegetarian. Outspoken in her criticism of the Soviet Union, she inquired among influential friends about the possibility of her remaining in India, but the Indian government, regarding her presence as a possible threat to Soviet-Indian relations, did not encourage her to stay. Summoned to the Soviet Embassy in New Delhi on March 6, she was told to stay there until March 8, the date set for her flight back to Moscow. Instead she slipped out of the embassy, taking with her only a small suitcase containing a few belongings and a copy of her manuscript, and called a taxicab, which took her to the American Embassy.

Within a few hours American officials had flown Mrs. Alliluyeva to Rome, where she remained until arrangements could be made with the Swiss government to offer her temporary asylum. In Switzerland she was visited by George F. Kennan, former American Ambassador to the Soviet Union, who had been given a copy of her memoirs to read. He introduced her to Edward S. Greenbaum, a prominent lawyer in publishing circles. Acting as her attorney, Greenbaum negotiated a publishing contract with Harper & Row while Mrs. Alliluyeva remained in Switzerland. It was during her sojourn in Switzerland that she reached her decision to come to the United States.

SVETLANA ALLILUYEVA

Following a televised press conference held a few days after she arrived at Kennedy International Airport on April 21, 1967, Mrs. Alliluyeva dropped from public sight. Staying at a private home on Long Island, she was hard at work helping her translator, Mrs. Priscilla Johnson MacMillan, to prepare her manuscript for publication. Meanwhile, Henry Raymont of the New York *Times* (May 21, 1967) announced that over $2,500,000 had been paid for serialization rights and advance book royalties on Mrs. Alliluyeva's memoirs. *Time* (May 26, 1967) reported that *Life* had paid about $400,000 and the New York *Times* about $250,000 for serialization rights. The Book-of-the-Month Club paid $325,000 for the right to use the book as a selection, the highest price ever paid by a book club and $75,000 more than it had paid for Manchester's *Death of a President.* Foreign book and serialization rights were reported to have been sold for over $1,500,000. Book publication in the United States by Harper & Row and in England by Hutchinson & Co., Ltd., was scheduled for October 16, 1967, and press serializations and Hutchinson's Russian-language version, required under British copyright law, were to appear a few days earlier.

At the end of May the *Atlantic Monthly* published a tribute to Boris Pasternak by Mrs. Alliluyeva, in which she expressed pain at her exile from her children and her homeland. James Reston of the New York *Times* (May 22, 1967) wrote, "Her gift of analogy and the power of her lyrical prose are exceptional." Around the same time the Soviet Union launched a campaign to discredit "defector Alliluyeva." The Soviet press charged that she had planned her defection with the help of the CIA and that its agents were helping her to rewrite her memoirs. Premier Alexei Kosygin called her "morally unstable" and "sick" and the Communist press alleged that she had a history of nervous breakdowns and attacks of hysteria.

In July, Arthur Schlesinger Jr. returned from a trip to Russia with reports that the Soviets were fidgeting over the impending publication of Svetlana's memoirs just before the November celebration of the fiftieth anniversary of the Bolshevik Revolution. He urged that publication be delayed a month. But within weeks a pirated copy of Svetlana's manuscript was being hawked around Europe by a Soviet journalist, believed to have been employed by the Kremlin to force the memoirs to be published before the scheduled date, so that their effect would be worn off by November. To protect its copyright, Hutchinson hastily released a few copies of the Russian-language version in early August. Harper moved up its publication date to October 2, and the New York *Times* and *Life* ran their excerpts beginning September 10 and 15 respectively.

When Svetlana's story finally appeared, experts agreed that the Soviet government had had nothing to worry about, since the book divulged no new secrets nor did it deviate from the current Soviet view of Stalin's regime. In fact her accounts of her mother's and her father's deaths helped to quell anti-Soviet rumors that Nadya Alliluyeva had been murdered by Stalin and that Stalin had been the victim of a doctors' plot against his life. Most Kremlinologists could not agree, however, with Mrs. Alliluyeva's dark portrait of Lavrenti P. Beria as the dominating and sinister figure behind Stalin who drove him to commit his crimes. As Harrison Salisbury of the New York *Times* (September 24, 1967) was quick to point out: "Stalin's purges began long before Beria came up from Georgia to Moscow in 1938."

Although most critics refused to acclaim the book as a great work of art, their appraisals accorded with that of William Henry Chamberlin, who in the *Wall Street Journal* (October 2, 1967) praised Mrs. Alliluyeva's "excellent gift of conveying personalities and recalling dramatic scenes." Especially compelling was her moving account of Stalin's agony as he slowly choked to death while his associates stood helplessly by.

Refusing large sums of money from commercial television networks, Mrs. Alliluyeva appeared for no fee on a National Educational Television *Newsfront* special on October 2, 1967. Viewers were struck with her "serene beauty" and "womanly charm." On October 26 it was announced that she had donated $340,000 of the proceeds of her book to charities, including $250,000 to a hospital in Kalakankar.

In a letter published in several European and American newspapers Stalin's daughter announced in the summer of 1968 that she had burned her Soviet passport the year before and had decided to apply for United States citizenship. Since January 1968 she has lived in Princeton, New Jersey and in October she bought a house there. Late in the year she had almost completed a new book, to be entitled "Only One Year," about her life since she fled Russia. It will be published by Harper & Row in the fall of 1969. The most painful aspect of Mrs. Alliluyeva's self-imposed exile is her separation from her daughter, who is now eighteen, and her son, who is now twenty-three. The son, Joseph, a married medical student, has publicly denounced her defection and has urged her to return home.

Although brought up without religion, Svetlana Alliluyeva has said that "when I became a grown-up person I found that it was impossible to exist without God in one's heart." She was baptized in the Russian Orthodox Church in 1962 but does not consider herself committed to any one religion. Hinduism, Roman Catholicism, and Christian Science have all attracted her at one time or another. Mrs. Alliluyeva dresses neatly and conservatively, wearing little jewelry or makeup. Five feet four inches tall, she is stockily built and has short curly auburn hair and blue eyes.

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ANDRETTI, MARIO (GABRIEL)

Feb. 28, 1940- Auto racer
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Among the fastest and most daring of the racers on the speedways of the United States is Italian-born Mario Andretti. Although he has yet to win the Indianapolis 500, the biggest event in American car racing, Andretti holds several international speed records, the United States Auto Club championships for 1965 and 1966, and the Martini and Rossi Driver of the Year trophy for 1967.

Mario Gabriel Andretti was born on February 28, 1940 in Montona near Trieste, Italy, one of the three children of Alvise Louis and Rina (Giovanelli) Andretti. His twin brother, Aldo, is also an auto racer, and his older sister, Anna Maria, is an artist. His father, formerly a farm administrator, lost his property during World War II, and the family spent the war years in modest circumstances. The Istrian peninsula, including Montona, became part of Yugoslavia after the war, and in 1948 the family, in order to maintain Italian citizenship, migrated to Lucca near Florence, where the father found employment in a toy factory.

Andretti recalls that when he was a small boy an uncle took him and his brother to Florence, where they watched Alberto Ascari and other noted drivers compete in the Mille Miglia, Italy's 1,000-mile cross-country road race. He has said of Ascari: "He was my idol, and I guess that's when my love of racing first started." In Lucca, Mario and his brother studied auto mechanics at an industrial institute and spent much of their spare time at racing garages. At thirteen, in a program organized at Ascona to develop youthful drivers, they began to drive formula junior racing cars. "We drove around twenty-five races and did real well," Mario has recalled, as quoted by Bill Libby in *Sport* magazine (June 1967). "But lots of kids got hurt and some got killed and that ended it." Because of their father's strong opposition, the brothers pursued their racing activities surreptitiously. "None of my relatives even knew . . . except my old priest uncle, and . . . I told him in confession so he couldn't tell," Mario has recalled, as quoted in *Time* (April 21, 1967).

In 1955 the family moved to the United States, settling in Nazareth, Pennsylvania, where they had relatives, and the father took a job as a textile worker. Mario Andretti attended Nazareth High School but dropped out before graduation. (Later, in 1959, he completed high school through a correspondence course.) With the intention of becoming a welder, Andretti went to work in a garage. He and his brother saved their money and in 1958 bought an old Hudson, which they rebuilt. They took turns racing it, and over a period of three years Mario won more than twenty stock car events. The brothers continued to try to keep the family ignorant of their racing, but their secret was exposed in 1959 when Aldo was seriously injured in a racing accident. Unwilling to obey his father's prohibition against racing, Mario ran away from home. Eventually, the elder Andretti became resigned to Mario's choice of a career and father and son were reconciled.

In late 1961 Mario Andretti married and quit his job in the garage to devote himself completely to racing. "My wife . . . was willing to take a chance with me," he has recalled, "so I gambled." He joined the United Racing Club (URC) and raced sprint cars on the tough Eastern circuit until mid-1962. In 1963, as a member of the American Race Drivers Club (ARDC) he drove midgets on the ARDC East Coast circuit. On Labor Day he won a featured afternoon race on the Flemington (New Jersey) Speedway, and later on the same day he won two races at Hatfield, Pennsylvania. Altogether he won eleven ARDC races during the 1963 season.

While Andretti's aggressive driving was considered too reckless by many potential sponsors, it caught the eye of Clint Brawner, chief mechanic and car designer for veteran race car sponsor Al Dean of Dean Van Lines. Brawner, who was particularly impressed by Andretti's mechanical knowledge, persuaded Dean to sponsor him as the successor to Chuck Hulse, who had been injured. Backed now by professionals and provided with first-rate cars, Andretti joined the United States Auto Club (USAC) in 1964 and entered top competition. That year he finished in third place in the USAC sprint car division, placing in the top ten in six races and winning the 100-lap Joe James-Pat O'Connor Memorial at Salem, Indiana.

In 1965 Andretti captured the USAC national championship with a season's total of 3,110 points, winning over such established drivers as A. J. Foyt, Rodger Ward, Jim Clark, and Parnelli Jones. The USAC championships consist of a series of Indianapolis-type races. Two points are awarded for each mile of a winning race, and runner-up points are given in diminishing proportion down to twelfth place. Although he won only one race in 1965, Andretti finished six times in second place, three times in third place, twice in fourth place, and once in sixth place. In the prestigious Indianapolis 500 he came in for a spectacular third-place finish, winning $42,551 and the Stark and Wetzel Rookie-of-the-Year award. His one first-place finish, in the Hoosier Grand Prix competition at Indianapolis, was achieved only because A. J. Foyt ran out of gas on the last lap. With just one lucky victory contributing to it, Andretti's championship was viewed with skepticism by some of the more seasoned drivers. As quoted by Bill Libby in *Sport* magazine (June 1967), Parnelli Jones commented, "I just hope he realizes how dangerous this business is," and A. J. Foyt remarked, "We'll have to wait and see how good he really is."

MARIO ANDRETTI

The skeptics did not have to wait long. Andretti again won the USAC national championship in 1966, when he entered fifteen championship races, gaining the pole position in nine and winning eight. In three consecutive races—the Milwaukee 100, the Langhorne 100 (in which he established a world record for a one-mile paved track, averaging 122.615 miles per hour), and the Atlanta 300—he led all the way, heading the field for 500 successive miles, a feat without precedent in championship driving. In winning a fourth straight time, however, he experienced some difficulty. In the 150-mile Hoosier Grand Prix race he managed to regain the lead after an early spinout and coasted across the finish line thirteen seconds ahead, although he had run out of gas shortly before the end. In the Trenton 200, Andretti, leading in his Ford-powered rear engine Brabham-Hawk, had to make a pit stop for gas with only five laps to go, but fortunately for him, one close pursuer, Al Unser, had to do the same, and another, Jim McElreath, ran out of fuel. At the end of the 1966 season Parnelli Jones paid tribute to Andretti's "incredible ability," and A. J. Foyt called him "the one to beat."

Having won his spurs in the powerful Indianapolis-type cars, Andretti set out in 1967 to prove his versatility by competing in stock and sports car events as well. In February he entered the Stock

Car 500 at Daytona Beach, Florida, the leading event sanctioned by the National Association for Stock Car Racing (NASCAR). Despite his successes, Andretti was not among the favorites, being considered too small in stature to handle the big stocks on the steep-banked oval track. As the race got under way, however, one front-runner after another dropped out, and the race narrowed to a duel between Andretti and Fred Lorenzen. Driving a Ford Fairlane, Andretti was leading late in the race and breezed in easily, despite efforts by Lorenzen to overtake him near the finish.

On April 1, 1967, Andretti, teaming with New Zealander Bruce McLaren in a new Ford Mark IV, won the twelve-hour, 1,237-mile sports car Grand Prix of Endurance race on a twisting road course at Sebring, Florida, establishing a record average speed of 102.92 miles per hour. On the following day he entered the grueling Atlanta Stock Car 500 where, leading after 235 miles, he spun out, fought back to third place, spun out again, and withdrew. That year Andretti also won five sprint car races. In the USAC championship division he scored victories in the Trenton 150, the Indianapolis 150, the Langhorne 150, the St. Jovite (Canada) 200, the Milwaukee 200, and the Hoosier 100 at Indianapolis. On November 13, 1967 Andretti was named Martini and Rossi Auto Driver of the Year by a panel of leading motor sports writers.

Victory in the Indianapolis 500—the annual Memorial Day classic, which is considered the ultimate test of men and machines in American auto racing—has thus far eluded Andretti. Although his third-place finish in 1965 had brought him into the limelight, he was less successful in the two subsequent Indianapolis 500 events. In 1966 he won the pole position by qualifying at a record 165.899 miles per hour in his rear engine Brabham-Ford, but in the race itself, after a slowdown following a fourteen-car pileup, his valves began smoking so badly that he had to retire after twenty-seven laps. Nonetheless, he finished in fifteenth place and won a $25,120 share of the prize money. In 1967 he again gained the pole position, setting a new one-lap record of 169.779 miles per hour in the qualifications; but he was forced to the sidelines on the sixty-fifth lap after he had lost a wheel.

Despite his failure, thus far, to win the top prize—amounting to about $150,000—in the Indianapolis 500, Andretti has met with considerable financial success. First place at Daytona was worth $43,500 in prize money. His winnings amounted to $96,407 in 1965, $95,701 in 1966, and about $82,000 in 1967. His main income, however, comes from his endorsements of tires, helmets, shock absorbers, sparkplugs, and other accessories, and from his contracts with the Ford Motor Company and the Firestone Tire and Rubber Company, which benefit from the prestige and publicity that result from having Andretti as a test driver. "He's wonderful for testing," one Firestone executive has said, as quoted in *Newsweek* (May 29, 1967), "because you tell him to run 165 and he'll go out and run exactly 165." (Because Indianapolis-type cars have no speedometer, a driver must be able to gauge his speed intuitively.) John Skow wrote in the *Saturday Evening Post* (June 3, 1967): "Andretti could live grandly on what Ford pays him to be its top team driver, but it is his contracts to use and test Firestone tires that are making him wealthy. The most dramatic improvement in racing cars in the last few years has been in their tires, and Firestone and Goodyear are fighting to claim the credit." His business agent, C. M. "Chuck" Barnes, revealed that Andretti signed contracts for more than $200,000 before the start of the 1967 racing season. Andretti's annual earnings thus approximate $300,000, a figure exceeded in the world of sports only by golfer Arnold Palmer. Because his American ventures are far more lucrative than European auto racing, Andretti has never entered European Grand Prix competition, not even to drive for Italy's celebrated sports car designer, Enzo Ferrari. "Sure, I've always dreamed of driving for Ferrari, and he's asked me," Andretti told James A. Bryant of the *National Observer* (March 21, 1966). "It would be a great honor. But . . . Ferrari can't put bread on the table."

In the view of sportswriter Bill Libby, Andretti's success comes basically from having grown up with the new more powerful and sensitive rear-engine cars that have come to dominate championship racing in recent years. He seems comfortable in these cars and appears to have the knack of pushing them to their ever-increasing limits. Andretti has said of his own driving technique, as quoted by Libby in the *Sport* magazine article: "I go into the corners deeper than most guys. I hit the brakes hard, but get off them fast, and onto the accelerator fast. Sometimes I begin accelerating while I'm still braking. I try to make my passes on the straightaways. The big thing is to get around the corners smooth and into the straights flat out. You try to go as fast as you can, to reach your limit and the car's limit and still stay on the track in good shape." Clint Brawner has noted Andretti's "guts and ability and tremendous confidence." Andretti, nicknamed "the Tiger" because of his fierce aggressiveness, tries to gain the lead at the start of a race and to hold it throughout. Considering the chances he takes, he has sustained remarkably few injuries and no serious ones. In 1966 he survived a crash at Sebring, Florida that resulted in the death of four spectators. While he was practising for the Phoenix 150 in 1967 his car went out of control and hit a wall at 130 miles per hour, but Andretti was able to walk away with nothing worse than cracked ribs and bruises. "When you start thinking you may get hurt," Andretti has said, "it's time to get out of racing."

Thus far, Andretti has shown no disposition to quit, or even to relax his busy schedule of testing and racing, despite the advice of those who believe he is foolish to risk himself in so many minor races. "If I stay home one weekend, I get irritable," he admits. "If there's a race in Timbuktu, I've got to be there." With reference to the foreseeable future, he says: "I want to keep driving for ten or twenty years. I figure I was put on this earth to drive race cars."

On November 25, 1961 Mario Andretti married Dee Ann Beverly Hoch. They have two sons, Michael (born in 1962) and Jeffrey (born in 1964). His wife and children often accompany him on his travels, but as the boys reach school age the family plans to spend more time in the $100,000 split-level home that Andretti has built in Nazareth. Andretti is five feet six inches tall, weighs 136 pounds, and has dark brown wavy hair and dark brown eyes. Commenting on his personality, John Skow wrote in the *Saturday Evening Post* (June 3, 1967): "He is sunny and calm. There is no impression of iron self-control; merely one of great contentment. . . . His manner is easy, friendly, untroubled." A somewhat different view of Andretti is presented by Barbara La Fontaine of *Sports Illustrated* (May 30, 1966), who describes him as "brilliant, . . . methodical, stubborn, and monomaniacal." When not occupied with auto racing, which he regards as "the greatest sport in the world," Andretti likes to go swimming, fishing, or motorcycling, and he participates in civic affairs. In 1966 and 1967 he wrote a series of columns entitled "Indianapolis from the Inside," which appeared in some seventy newspapers in the United States. He is a Roman Catholic and a Democrat.

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ANTONIO

Nov. 4, 1921- Spanish dancer; choreographer-director
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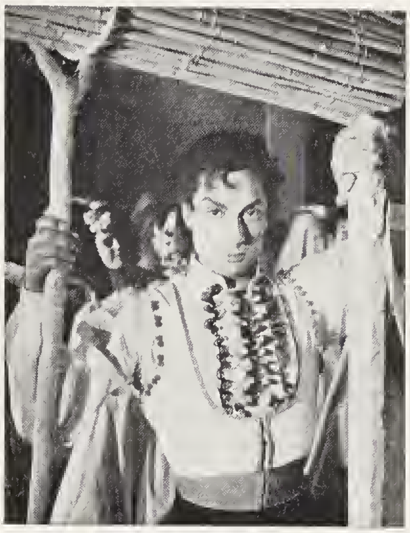

ANTONIO

Especially famous for his footwork, the virtuosic dancer Antonio, who is choreographer and director of the Ballets de Madrid, has often been called the outstanding Spanish dancer of his day. A versatile master of the flamenco and other folk styles, he has devoted himself since the early 1950's to combining the flamboyant elements of his native dance with the theatricality and chaster discipline of the classical ballet. His large company of dancers, singers, and musicians has toured throughout the Western world. Antonio began his dancing career as a child, and by the time he was a teenager, he and his partner Rosario were the idols of three continents. A writer for the British magazine *Dance and Dancers* commented in 1955 that "together with Markova and Fonteyn, Antonio is one of the few artists left in the world who can justly be called fabulous. In every fibre of his body he is a star of the theatre."

Antonio Ruiz Soler was born on November 4, 1921, in Seville, Spain, the youngest in a brood of ten children of Francisco Ruiz, a mechanic, and Maria Dolores Soler Barranco. Although the family was poor, Antonio managed to obtain some degree of formal education at the Escuela Provincial de Sevilla. As a small boy, he exhibited a natural dancing ability, and he followed the organ grinders through the narrow streets of Seville, making up dances to the amusement of passersby. At the age of four he was taken to the celebrated master Realíto, who instructed him in Spanish dancing and the use of castanets. He studied the flamenco and zapateado (footwork) styles with Frasquillo, and the malagueña and other dances of the classical bolero school with Angel Pericet.

His cousin and future partner, Rosario Perez Padilla, entered Realíto's academy soon after Antonio did, and Realíto presented them together for the first time publicly at a street fair in Seville in 1927. They appeared at the Spanish Pavilion of the Liége (Belgium) Exhibition the same year, and "created nothing less than a furore," according to Elsa Brunelleschi in her book, *Antonio and Spanish Dancing* (Pitman, 1958). On returning to Spain, Rosario and Antonio became known as *Los Chavalillos Sevillanos* (The Little Kids from Seville), and under that title they made their Madrid debut in 1933 at the Fuencarral Theatre, in the company of Pastora Pavón, better known as La Niña de Los Peines (the Girl with the Combs.) Later they joined the singer Angelillo.

The team of Rosario and Antonio enjoyed a huge success in theatres and nightclubs during the next few years, but the vicissitudes of the Spanish Civil War (1936-39) made it difficult for them to continue their career at home. They left Spain for France in 1936 to give a benefit tour for war-stricken Spanish hospitals, and, continuing their travels, they were not to return to Spain for fourteen years. After a year's engagement in Buenos Aires, they toured South America and spent eight months in Mexico City. They made their New York debut at the Sert Room of the Waldorf Astoria Hotel in 1940. During the next ten years Rosario and Antonio toured the United States under Columbia Concerts management. They also visited Mexico, Cuba, Puerto Rico, and South America. In Hollywood they appeared in nightclubs and in the films *Ziegfeld Girl* (1941), *Hollywood Canteen* (1944), and *Pan-Americana* (1945). On Broadway they danced in the Olsen and Johnson show *Sons o' Fun*. During that show's long run, which began on December 1, 1940, they were inspired by the Spanish dancer Argentinita.

During their stay in the United States, Rosario and Antonio became increasingly interested in the concert dance. Their first American recital took place at Carnegie Hall in 1944, and was successful. By the time they finally returned to Spain in 1950, their reputation as interpreters of the gypsy flamenco and other folk styles was well established, and they had also incorporated some Latin American folk material in their repertory. At first the Spaniards were suspicious of the pair who had been so long absent from their own country, but once again they won the adoration of their compatriots, and their engagement, at Madrid's Teatro Fontalba, had to be extended from five performances to almost forty.

Rosario and Antonio made their debut in Great Britain over BBC television in March 1950. The following fall they performed at the Edinburgh Festival, and they had their first London season in the fall of 1951. Their success there, with a repertory that reportedly included fifty dances, was immediate and immense according to Cyril Beaumont, the eminent British dance critic. He wrote in his book *Antonio: Impressions of the Spanish Dancer* (Macmillan, 1952): "He dances with his whole body and his very soul, dedicating himself completely to the dance of the moment. . . . Antonio is a dancer of the first rank, a virtuoso. . . . As an exponent of the Spanish dance, for versatility, expressiveness of movement, and brilliance of execution, particulary in footwork, I have never seen his like."

In 1950 Antonio had been awarded one of Spain's highest honors, a knighthood in the Order of Isabel La Católica, together with the Gold Medal of the Ministry of Fine Arts. Elsa Brunelleschi believes those awards engendered increasing friction between Rosario and Antonio. In her book she contends that Rosario "would not accept that such an honor could be conferred only on one person . . . that the recognition was implied for their joint and inseparable artistic achievements." Other differences about money and their relative prominence in the company were deepening, and in November 1952 (some sources give 1953), after a performance in Barcelona, Rosario and Antonio separated. Because of their tremendous popularity, the break-up was accompanied by much publicity, and when Rosario returned to the company in 1964 as a guest artist they both played down their differences. Antonio said, as quoted in *Newsweek* (September 28, 1964): "We disagreed over an interpretation of a three-minute jota," and Rosario explained: "It was only that Antonio needed to make big company and I prefer small."

Antonio set about forming his Spanish Ballet, a company for which he envisioned a wide repertory rich in the dance vocabulary of Spain and the technical and theatrical elements of classical ballet. In the meantime, early in 1953, Antonio appeared in Leonide Massine's *Three Cornered Hat*, with music by Manuel de Falla, and in Massine's *Capriccio Espagnol*, with music by Rimsky-Korsakov, at Milan's La Scala. As he gathered his own company together, he engaged the English dancer Anna Ivanova as director of classical instruction and ballet mistress for his dancers. The thirty-five member company made its debut in 1953 at the Granada Festival, which Antonio had founded two years before, with the Generalife Gardens serving as a background.

After a London season and several months of touring, the company made its New York debut in October 1955 under the management of Sol Hurok. New York *Times* (October 3, 1955) critic John Martin welcomed Antonio's new theatrical concept as "a completely revitalized approach to the art." Unlike most Spanish dance concerts, the programs consisted entirely of dancing, without the traditional interludes of guitar music, and Antonio had designed his own atmospheric sets. He performed some of the spectacular solos for which he was famous, including the zapateado, with its dazzling footwork, which he would often dance twice in an evening, with and without accompaniment. According to Walter Terry of the New York *Herald Tribune*, the zapateado "makes one quite convinced that he has no peers in this area of dance which requires incredible speed, perfect rhythm and faultless style." There were folk dances for the group, such as the *Suite of Basque Dances;* dramatic vignettes choreographed to traditional music, such as *El Martinete*, set to an ancient blacksmith's song and originally featured in the feature-length documentary film *Flamenco*, released in the United States in 1954; and works that combined classical ballet and traditional Spanish dance styles, like the one-act ballet *The Disdainful Segovian* and a suite of dance sonatas set to music of the eighteenth-century Spanish composer Padre Antonio Soler.

By the time the company next visited London, Antonio's interest in classical ballet had become almost obsessive. In 1956 Elsa Brunelleschi, reviewing for *Dancing Times*, wrote of his new directions in dance: "This exotic influence is favoured nowadays almost more than the well-known folk forms." His new works for that season included *Fantasía Galicia* and a flamenco ballet, *La Taberna del Toro*. Antonio choreographed *Variations on a Spanish Rhapsody* in 1960 for the Isaac Albeniz centenary celebration in Barcelona. *Jugando al Toro*, the first ballet in which Antonio played a bullfighter, was presented in London in the fall of 1960. An allegory, it told the story of the bullfighter's encounters with Vanity, Fame, Love, and other abstractions.

Antonio's often publicized rivalry with the much older Spanish dancer Vicente Escudero reached its peak in 1958, when Antonio was awarded the annual Escudero prize, established by the city of Valladolid, Escudero's hometown, to honor the dance figure whose work has contributed so much to the prestige of Spanish dance abroad. Escudero challenged Antonio, who is thirty-nine years his junior, to a dancing duel to determine which man was superior in the flamenco style, but Antonio ignored the challenge. As Walter Terry has pointed out, Antonio adopts a more disciplined and creative approach than the fiery Escudero, synthesizing several styles to create a personal statement for himself and his company. Nevertheless he holds his older rival in great respect.

After Rosario left the company, Antonio featured several female dancers, notably Carmen Rojas and Rosita Segovia, but, as critic John Martin remarked in the New York *Times* (October 3, 1955), "What [the company] lacks most is at least one girl with a power and an authority to approximate Antonio's own." The resumption of the original partnership in London in 1964 was welcomed by critics. Clive Barnes reported to the New York *Times* from London (March 3, 1964), "Together they complemented each other like the halves of a peach."

With Rosario and under a new name—Antonio and the Ballets de Madrid—the company returned to New York in the fall of 1964. For the first time New York audiences at the City Center saw Antonio's one-act version of Manuel de Falla's *El Amor Brujo,* choreographed in 1955, which Walter Terry called "the most consistently effective" of all the ballets inspired by that score. The program still included traditional Spanish group dances with balletic influence, performed by the seventy-five-member company. In 1966 the dancers of the Ballets de Madrid became the first Spanish artists to appear in the Soviet Union since the Spanish Civil War, and in return the Moiseyev dancers visited Spain.

For their next United States tour, in 1965-66, Antonio presented the company in his own ballet version of de Falla's *Three Cornered Hat.* Its reception by the critics was somewhat cool; the Washington *Post*'s Jean Battey (November 25, 1965) observed, for instance: "Aside from an electric solo by Antonio, the dance and drama in the ballet were fairly weak." When the Ballets de Madrid played in New York City early in 1968, Clive Barnes questioned Antonio's ability, as a choreographer, to provide enough interesting material for his large company. He wrote in the New York *Times* on February 7, 1968: "An entire evening of stamping, clapping and pseudo-classic Spanish dance is frankly not enough." Without the "special show-business snap" that distinguished Antonio in his younger years, Barnes felt, "he seems, himself, to dance less, even to mean less." A writer for *Variety* (September 23, 1964) summed up current American response to Antonio's company this way: "There is here, as in Spanish companies more and more, a tendency to dilute the old authentic ethnic values in favor of theatricality. Some disappointment is expressed by buffs . . . but the average seeker of diversion neither knows nor cares."

But according to Bob Micklin of *Newsday* (February 7, 1968), Antonio himself remains "unquestionably a virtuoso dancer," and John J. O'Connor noted in the *Wall Street Journal* (February 7, 1968) that "Antonio still affords a dramatic presence with his virile carriage and expert use of arms, head, and torso." The small, dark, and ebullient Antonio maintains his home in Madrid, where he trains and rehearses his company between tours. When not busy with these activities he relaxes by swimming, painting, reading, or romping with his dogs. The athleticism of his long dance career has helped him to maintain a remarkably youthful appearance. Although he explained his approach to dance to Walter Terry of the New York *Herald Tribune* over a decade ago (October 2, 1955), it remains valid today. "I dance inside now," Antonio said. "I hold the passion in my center. I listen to the music. I feel it caress me like hands. Then I move."

Honors continued to be bestowed on Antonio on into the 1960's. In 1963 he received the Gold Medal of the Swedish Royal Academy of Dance. Early that year he and his company represented Spain at President John F. Kennedy's second inaugural anniversary celebration in Washington, D.C. In 1963 he was awarded the Medal of the Spanish Ministry of Information and Tourism, and in 1964 he was made a Commander of the British Order of Civil Merit.

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APGAR, VIRGINIA

June 7, 1909- Physician
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For millions of infants in many countries survival may well depend upon a test given within a minute after birth. That test, called the Apgar Score System, takes its name from its originator, Dr. Virginia Apgar, who developed it in 1952. One of the few women to serve a surgical internship at Presbyterian Hospital in New York, an affiliate of Columbia University College of Physicians and Surgeons, Dr. Apgar later became the first woman to be appointed to a full professorship at Columbia's medical school, where for ten years she was professor of anesthesiology. Since August 1967 she has been director of the basic research department of The National Foundation-March of Dimes, whose staff she had joined eight years earlier as director of the division of congenital malformation.

Virginia Apgar was born on June 7, 1909 in Westfield, New Jersey to Charles Emory and Helen May (Clarke) Apgar. A brother, Charles E. Apgar Jr., died in 1903; another brother, Lawrence Clarke Apgar, is professor of musicology at Earlham College in Indiana. Her father, an inventive businessman and automobile salesman in New Jersey and a teacher of salesmanship on Wall Street, devoted his spare time to his hobbies of wireless telegraphy and astronomy. The members of the Apgar family shared an interest in music, as well as science, and joined each other in concerts in which Virginia played the violin, having taken lessons since she was six.

As far back as she can remember, Virginia Apgar wanted to become a doctor. After graduating in 1925 from Westfield High School, where she was active in athletics and played in the school orchestra, she enrolled in Mount Holyoke College. She financed her premedical training by scholarships and by odd jobs that included waiting on table and working as a student librarian and laboratory diener. At the same time she was a reporter for the college news-

DR. VIRGINIA APGAR

paper, a violinist in the orchestra, and the winner of eleven letters in college athletics and a tennis doubles cup. Majoring in zoology and minoring in chemistry and physiology, she obtained the B.A. degree in 1929.

"After my senior year at Mount Holyoke, medical school seemed easy," Virginia Apgar once remarked, recalling her strenuous undergraduate program in an interview for the Newark *Sunday News* (August 20, 1967). She studied medicine at Columbia's College of Physicians and Surgeons, where she was elected to Alpha Omega Alpha, the medical honor society. Awarded her M.D. degree in 1933, she immediately afterward became the fifth woman to be granted a surgical internship at Presbyterian Hospital. At the end of a two-year internship, and some "two hundred operations later," Dr. Apgar was reluctantly convinced by a professor of surgery that his particular field was very difficult for a woman unless she had a private income. He encouraged her to switch to the specialty of anesthesiology, then in an early stage of development. She had her residency in anesthesiology at the University of Wisconsin and Bellevue Hospital in New York City in 1937 and became the fiftieth physician certified as an anesthesiologist by the American Board of Anesthesiology.

In 1936 Dr. Apgar had been appointed an instructor in anesthesiology at Columbia. Two years later she was promoted to assistant professor and made clinical director of the department of anesthesiology at Columbia-Presbyterian Medical Center. Under her supervision the department came to be regarded as one of the finest of its kind in the country. At its peak some twenty-two resident and ten attending anesthesiologists handled up to sixty-five operations a day. Dr. Apgar advanced to an associate professorship in 1942 and to a full professorship in 1949 at the College of Physicians and Surgeons, where she had a hand in training about 250 physicians in anesthesiology. She remained at Columbia until 1959.

For Dr. Apgar the delivery room was the most interesting place in the hospital. Besides administering anesthesia to the delivering mother, she was responsible as an anesthesiologist for resuscitating the infant should it prove necessary. She was troubled by what she felt to be too little attention paid to the newborn in the delivery room. In the obstetrician's haste to care for the new mother, the baby was often quickly wrapped in a blanket and examination was postponed. By the time the pediatrician visited the infant in the nursery room, serious heart and lung disorders may have developed that probably could have been treated successfully if symptoms had been noticed in the delivery room. "I kept wondering who was really responsible for the newborn," Dr. Apgar told Beth Day, who interviewed her for an article in *Woman's Day* (September 1966).

Taking that responsibility upon herself, Dr. Apgar reasoned that there might be developed some sort of brief on-the-spot examination, simple enough for a delivery-room nurse to administer, yet conclusive enough to afford some quantitative evaluation of the baby's general condition. It was her primary intention to force someone at least to look at the baby within several minutes after his birth. "I began putting down all the signs about the newborn babies that could be observed without special equipment and that helped spot the ones that needed emergency help," she explained (quoted in the *National Observer,* June 6, 1966). The signs that she noted, all indicating normality or defectiveness, were eventually reduced to a list of five, constituting a complete, though brief, general examination. Upon completing various tests to ascertain the most effective time after birth for making the examination, she presented the concept known as the Apgar Score System at a special meeting of the International Anesthesia Research Society in 1952.

The Apgar score as a clinical evaluation is made within sixty seconds after birth and takes only a few seconds to administer. The five observations to be made cover a check on the heart rate, respiration, muscle tone, reflexes, and color. Medical students learn the procedure by using the letters of the last name of its creator—appearance, pulse, grimace, activity, and respiration. Each of the five signs is assigned a numerical value, from 0 through 2. If an infant scores the maximum on each of the five signs, his Apgar score is 10 and his prognosis for survival is excellent. The average Apgar score is 8-10. This test, now standard procedure in hospitals in the United States and in many countries around the world, provides information that can alert a doctor to any need for emergency treatment that the infant may have.

As attending anesthesiologist at Presbyterian Hospital in New York City and as consultant anesthesiologist at Valley Hospital in Ridgewood, New Jersey and Goldwater and Triborough hospitals in New York City, Dr. Apgar assisted in the delivery of more than 17,000 infants. "No one thought after 30 years at Columbia, student and teacher, I'd ever quit," Hope Johnson of the New York *World-Telegram and Sun* (December 19, 1963) quoted her as saying, "But all those babies came at night. And I had to rest. Twice, I flew to Bermuda, just to get sleep. I couldn't keep that up. Too expensive."

To the surprise of her colleagues Dr. Apgar went back to school, to Johns Hopkins University School of Hygiene and Public Health, where she obtained the Master of Public Health degree in 1959. It was while she was at Johns Hopkins that The National Foundation-March of Dimes, encouraged by the success of the Salk polio vaccine, decided to begin a program of intensive research in what it considered to be two of medicine's greatest health hazards—birth defects and arthritis. The foundation proposed to Dr. Apgar that she become head of its division on congenital malformations. "They told me they were looking for someone with enthusiasm, who likes to travel and talk," she recalled in the interview for the New York *World-Telegram and Sun*. "I love to see new places, and I certainly can chatter, and I definitely did not want to retire at 65—which is mandatory at Columbia—but I had to tell them the truth. I knew very little about birth defects. They insisted I could learn."

With her acceptance in 1959 of the appointment of The National Foundation, Dr. Apgar may be said to have turned her attention from what happens to the baby immediately after birth to what happens after conception. Working out of the foundation's New York City headquarters, she taught, lectured, and wrote articles on birth defects and congenital anomalies. She was also responsible for distributing annually about $5,000,000 in research grants to scientists in the field of birth defects. About 100 physicians during 1967 were working under grants from The National Foundation.

Nearly 500,000 infants are born each year in the United States with abnormalities ranging from a club foot to mongolism. Adequate information provided to expectant mothers, Dr. Apgar has pointed out, would at least caution them against the possible harm they might inflict on their unborn children through ignorance or error. In her writings and lectures she has stressed the importance of sound prenatal care. Articles on that subject are among her fifty contributions to medical journals.

She advises pregnant women to stay away from "tranquilizers, mood adjustors, and all types of happy pills"; to visit a doctor early in pregnancy; and to be wary of the possible harm that could come from an X-ray or fluoroscopy. Dr. Apgar is enthusiastic about the significant progress being made in the control of defects caused by German measles and the Rh-factor. One recent development is the refinement of a substance that can be injected into an Rh-negative mother to protect her future children. Dr. Apgar is also optimistic about the current research on the effects of heredity on mongolism and on the dangers of nuclear radiation to the unborn. The National Foundation at present supports about 100 birth-defect centers across the United States.

In August 1967 Dr. Virginia Apgar was appointed director of the basic research department of The National Foundation. She travels some 100,000 miles a year and in the past several years has filled speaking engagements in Asia, Europe, and Latin America as well as the United States. Since 1965 Dr. Apgar has been lecturer in teratology (study of abnormal formations) in the pediatrics department of the Cornell University Medical Center, the first appointment in the nation to include birth defects as a subspecialty. She is currently collaborating on a book about birth defects.

Among the honors conferred on Dr. Apgar are the Mount Holyoke College's Alumnae Award, in 1954; the New York Infirmary's Elizabeth Blackwell Citation, in 1960; and the Distinguished Service Award of the American Society of Anesthesiologists, in 1961. The Woman's Medical College of Pennsylvania awarded her an honorary Doctor of Medical Science degree in 1964, and Mount Holyoke awarded her an honorary Doctor of Science degree in 1965. Dr. Apgar was named Woman of the Year by the Federation of Women's Clubs of Westchester County, New York on January 27, 1967. Her honorary memberships include those in the American Society of Anesthesiologists, the New York State Society of Anesthesiology, Washington State Obstetrical Society, and the Alaska Medical Society. She is an honorary associate fellow of the American Academy of Pediatrics and an honorary fellow of the American College of Obstetrics and Gynecology. In June 1966 she was elected a member of the board of trustees of Mount Holyoke College, and in 1967 she was named trustee for the Teratology Society Journal. A Methodist, she became a member at large of the Methodist Board of Hospitals and Homes in 1965.

The professional associations to which Dr. Virginia Apgar belongs include the Harvey Society, the American Association for the Advancement of Science, the Allan O. Whipple Surgical Society, the Teratology Society, the American Society of Human Genetics, the Genetics Society of America, the Congenital Anomalies Research Association of Japan, the American Public Health Association, the Drug Information Association, and the Twenty-five Year Club of the Presbyterian Hospital. She is a fellow of the New York Academy of Medicine and of the New York Academy of Sciences. She is also a member of the Pan-American Society for Anesthesiology and a fellow of the American College of Anesthesiology. From time to time she has served as an advisory consultant in anesthesiology to the National Research Council.

Music has continued over the years to be the favorite avocation of Virginia Apgar, who is a member of the Amateur Chamber Music Players and treasurer of the Catgut Acoustical Society. She has studied the craft of making stringed instruments with the concert violinist Mrs. Carleen Maley Hutchins and has constructed a violin, a viola, and a cello, all of which she plays expertly. An ardent stamp collector, she belongs also to the American Philatelic Society. Photography, fishing, and gardening are among her other recreations, and just recently she took up golf. Tall and robust, Dr. Apgar is five feet nine inches in height and weighs 190 pounds; she has white hair and blue eyes. Her cheerfulness, warmth, and compassion inspire immediate confidence. She is a down-to-earth woman who is likely to shake her head at being celebrated as "a living legend" and to shy away from the standing ovation that her colleagues give her when she addresses them at medical meetings.

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ASH, ROY L(AWRENCE)

Oct. 20, 1918- Corporation executive
Address: b. c/o Litton Industries, Inc., 9370 Santa Monica Blvd., Beverly Hills, Calif. 90213; h. 655 Funchal Rd., Los Angeles, Calif. 90024

From a beginning as a small electronics company, in 1953, Litton Industries has grown into a diversified corporate giant whose products range from oil rigs to typewriters and whose sales exceed $1.5 billion a year. As the cofounder of Litton and its president since 1961, Roy L. Ash has guided the growth of an industrial complex recognized as the prototype of a new kind of conglomerate entity in American business and industrial life. Litton has some eighty divisions in twenty-five countries making 9,000 products in the fields of electronics, defense and space, shipbuilding, education, and industrial and professional equipment. It has become known in the business community as the training ground for intelligent, ambitious, and imaginative executives, and no one fits that description better than Ash, a financial expert who, before he joined Charles B. Thornton to found Litton, was with the Bank of America and the Hughes Aircraft Company.

Roy Lawrence Ash was born on October 20, 1918 in Los Angeles, California, the son of Charles K. Ash, a hay and grain broker, and Fay E. (Dickinson) Ash. He had one brother, now deceased. Ash grew up in Los Angeles, where he attended George Washington and Manual Arts high schools, graduating in 1935. Unable to afford college, he took a job in 1936 in the city cash collection department of the Bank of America National Trust and Savings Association in Los Angeles. He continued to work at the bank, advancing into administrative positions, until he entered the Army in 1942.

After completing training at Officers Candidate School, Ash was selected to join the Army Air Force's statistical control service, a dynamic group of young men—among them Robert S. McNamara, now president of the World Bank—headed by Charles B. (Tex) Thornton. The function of the service was to adapt modern management controls and techniques to the needs of the Army Air Force. When the war ended Ash did not follow Thornton to the Ford Motor Company like most of the others, who became known at Ford as the "Whiz Kids." Instead, after his discharge in 1945 in the rank of captain, he remained at Harvard University, where the group had been based, to study in the Harvard Graduate School of Business Administration, which accepted him despite his lack of an undergraduate degree. Completing the school's two-year course in eighteen months, he received the M.B.A. degree in 1947 and was named a Baker Scholar, the highest academic honor the school bestows.

From Harvard Ash went back to the Bank of America as chief statistical control analyst at the bank's San Francisco headquarters. In 1949 he moved to the Hughes Aircraft Company, where he worked closely as controller with Thornton, who had left Ford to become operating chief at Hughes. At the time, Hughes Aircraft was developing into one of the nation's largest advanced electronics companies. In 1953 Thornton and Ash left Hughes and organized their own company, known at first as the Electro-Dynamics Corporation. Thornton persuaded Lehman Brothers, the prestigious investment banking house, to sponsor an unusual financing program in which each of fifty private investors purchased at least one $29,200 package of stocks and bonds in the young company. (In eight years each original package soared to a market value of about $4,200,000.) With part of the $1,500,000 raised by Lehman Brothers, Thornton and Ash bought Litton Industries, a small West Coast producer of microwave tubes with annual sales of $3,000,000, and they took over the Litton name.

From the beginning, the development of Litton was planned so as to take advantage of the tremendous technological boom foreseen by Thornton. Selectively excluding enterprises not easily covered by its technological umbrella, it embarked on one of the most daring and successful courses of acquisition attempted in this century. Astutely swapping shares of its electronic stock, it bought interests in larger companies, and by continued shrewd manipulation it built the interests up to a controlling size. The turning point in growth came in 1958, when the company acquired the Monroe Calculating Machines Company, a well-known manufacturer of adding, billing, and other business machines whose annual sales ($45,000,000) exceeded Litton's ($30,000,000). The acquisition of Monroe gave Litton a foothold in the rapidly expanding business-machine field. With the company's skyrocketing stock serving as leverage, Litton Industries continued taking over one company after another at a staggering pace. By 1961 it had twenty-five mergers under its belt and was operating forty-eight plants in nine countries. Its yearly sales had climbed to $245,000,000, and its common stock, first offered to the public in 1955 at $10 per share, was up to $140. Approximately 53 percent of the company's sales were military, and 47 percent were industrial and commercial, in diversified electronic and electromechanical lines, including communications equipment and systems.

The phenomenal growth of Litton was attributable, more than to any other factor, to the complementary talents of Thornton and Ash. Thornton was the visionary with an extraordinary ability to predict with perfect timing the best opportunities for expansion, and Ash was the financial and technical wizard who could make the operation work. A Litton executive once described them in this way:

"Thornton is more the intuitive type. Ash is more analytical. The thing is that either Tex or Roy could head any company in the United States, but together they create a new dimension." Ash was little known outside the company, in which he held successively the positions of vice-president, vice-president and treasurer, and executive vice-president, until 1961, when Thornton, then both president and board chairman, turned over the presidency to his lieutenant. As president, Ash has been a frequent spokesman of Litton's policies before the public. Since 1960 he has, in addition, served as president of Litton Systems, Inc., the company's military and defense contract subsidiary, one of its most important units.

With Ash as president, the fortunes of Litton Industries continued their dizzying upward climb. By 1965, sales had reached $914,000,000 and the company was producing some 5,000 items, including credit cards, trading stamps, microwave ovens, submarines, the world's first automated cargo ship, one of NASA's first spacesuits, and the world's largest oil drilling rig. It was not a company in the old sense of that word, but rather, as Ash described it, "a management and technical concept formed to fit the times." It encompassed over fifty different companies in 1966, including its most recent acquisitions, Hewitt-Robins, worth $113,000,000, and Royal McBee, valued at $86,000,000. As *Newsweek* (August 23, 1965) pointed out, Litton "has skirted any antitrust complications by judiciously picking up a diverse group of companies that are challengers rather than the leaders in their fields."

In 1966, Litton entered the magic circle of some fifty-five American companies whose annual sales are greater than $1 billion, and its earnings had risen to approximately $50,000,000. Litton continued to pursue diversification, in a geometrical progression that far exceeded anything originally envisioned by its founders. As one business executive told a reporter for *Business Week* (April 16, 1966): "Litton now is something like a Fourth of July skyrocket. First, ten stars burst. Then, each of them burst into ten others." With the number of Litton products increased to over 6,000, new groups of enterprises continued to form. For example, Litton became deeply involved in education, with divisions dealing with educational systems, instructional materials, and educational technology. The company contracted to run training programs for the Job Corps, and it entered the area of professional services with store design, computer preparation of income tax forms, and the conducting of broad economic studies. It signed an unprecedented contract with the Greek government to develop the island of Crete and the western Peloponnesus, and later it negotiated a similar agreement with Portugal.

The Litton fortunes suffered their first reversal in January of 1968, when Thornton and Ash announced in a letter to shareholders that "events currently occurring will result in earnings substantially lower than planned." Soon afterward, it was announced that earnings for the quarter ending January 31, 1968 had fallen to $7,205,000, a drop of 56 percent from the previous year. From an all-time high in October 1967 of $120 per share, Litton's stock dropped to about $68 per share. Suddenly it appeared that perhaps Litton's wide diversification could not protect it sufficiently against a slump in one field. In the rush of interviews that followed, Ash explained that much of the trouble was in the business machine division, which had been plagued by strikes at production plants, slow sales in office furniture, and delays in the introduction of several new business machines, including the Royfax 1700 photo copier and a new Royal portable electric typewriter. Ash also attributed Litton's difficulties to "certain earlier deficiencies of management personnel," thus arousing speculation that the drain of talented executives who trained at Litton and then moved on to other companies was beginning to hurt. For some time the company has been known in the business world as "Litton University," and its former executives call themselves "Lidos" (Litton Industries Drop-Outs).

ROY L. ASH

Despite the setback, Ash was confident of total recovery and resurgence. He told a reporter for *Forbes* (February 15, 1968), "We've already proved, and will prove again in the future, the virtues of our type of operation," and he cited the company's ability to quickly isolate the source of its problems as added proof of the soundness of its system. Ash reassured the brokerage community that Litton would not diminish its acquisitions, and he predicted in an interview with Alexander R. Hammer (New York *Times*, March 23, 1968), that the firm's growth trend "should resume in fiscal 1969 at about the level where it stopped at the end of the first quarter in fiscal 1968."

Each of Litton's divisions operates autonomously, controlled by top management only in financing and major policy. The division managers are not organization men within a large corporate structure, but, in a sense, individual entrepreneurs responsible for their own decisions. In an article in the *Harvard Business School Bulletin* (March-April 1966), Ash wrote: "The function of our business, and thus of the many entrepreneurs who make up its management, is to translate the cascading technology of our times into a continuing flow of useful products and services."

Despite his demanding schedule at Litton, Ash has numerous civic and business affiliations. He is a director of the Bank of America National Trust and Savings Association, the Pacific Mutual Life Insurance Company, Global Marine, Inc., the Los Angeles World Affairs Council, the Los Angeles Music Center Operating Company, and the National Conference of Christians and Jews; cochairman of the California-Japan Association and the task force on educational disparities of the Urban Coalition; a regent of Loyola University and of Marymount College, both in Los Angeles; and a trustee of the California Institute of Technology. He is also a member of the Financial Executives Institute, the American Management Association, and the chief executives Council of the National Industrial Conference Board. In December 1968 President-elect Richard M. Nixon announced that Ash would help him on matters of "management and efficiency" during the transition to the new administration.

Described as a "human computer," Roy L. Ash amazes interviewers and associates with his grasp of the details of his company's worldwide enterprises. Youthful-looking, articulate Ash is a trim, 170-pound six-footer with blue eyes, close-cropped receding blond hair, and a quick smile. He and Lila Marie Hornbek were married on November 13, 1943. They have five children: Loretta M., James F., Marilyn L., Robert C., and Charles E. Ash has no hobbies of his own, preferring to coordinate his leisure-time activities with those of his family. He is a Roman Catholic and a Republican. He belongs to the Harvard Club and the Bel Air Country Club.

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ASIMOV, ISAAC (az'i-mof)

Jan. 2, 1920- Writer
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1953.

Isaac Asimov is a biochemist with a flair for telling an exciting story and an ability to translate complex academic jargon into simple prose without sacrificing scientific accuracy. He began writing science fiction in 1938, later turned to science fact, and now has some 100 books behind him, ranging beyond science into such fields as Greek, Roman, and Biblical history. A waiting audience guarantees any book by Asimov immediate success upon its publication, and most of his works remain in demand through printing after printing. For example, his *Foundation* trilogy, about empire-building in the universe of the future, written in the 1940's, continued to rank first among the favorites of science fiction buffs in 1967, according to a poll taken by a national magazine in the field that year. To the general public Asimov is perhaps best known for *The Realm of Numbers* (1959), *The Intelligent Man's Guide to Science* (1960), *The Genetic Code* (1963), and other expository works on science for the layman. Writing of the effort to bridge the gap between the scientific and nonscientific communities, a writer in *Time* (July 7, 1967) observed that "no emissary to the nonscientific world has been more successful than . . . Isaac Asimov."

Of Jewish descent, Isaac Asimov was born in Petrovichi, U.S.S.R. on January 2, 1920 to Judah and Anna Rachel (Berman) Asimov. He has a sister, Mrs. Marcia Repanes, and a brother, Stanley, now the assistant managing editor of *Newsday*, the Long Island, New York newspaper. In 1923 the Asimovs left the Soviet Union and immigrated to the United States, settling in Brooklyn, New York, where the parents opened a candy store.

"I imagine there must be such a thing as a born writer," Asimov once wrote. "At least I can't remember when I wasn't on fire to write." His first venture into fiction was "The Greenville Chums at College," a novel in the Hardy Boys tradition written in pencil in a nickel notebook. When he was nine years old and working after school in his parents' store he began reading science fiction magazines, the only pulp publications in the store's magazine rack his stern father permitted him to look at.

A brilliant student, Asimov made rapid progress in the public schools that he attended in Brooklyn. In 1935, when he was fifteen, he graduated from Boys High School and enrolled at Columbia University as a chemistry major. In 1936 his father, noting his penchant for writing, bought him a typewriter. In June 1938 Asimov completed his first science fiction story and personally took it to John W. Campbell, then the editor of *Astounding Science Fiction*, now the editor of *Analog*. Campbell rejected the story, but he discussed it at length with Asimov and became a constant source of advice and encouragement to the young writer. "He was lean and hungry, and very enthusiastic," Campbell has recalled. "He couldn't write, but he could tell a story. You can teach a guy how to write, but not how to tell a story."

After a total of twelve rejections from various magazines, Asimov sold his first story, "Marooned Off Vesta," to *Amazing Stories* in October 1938. In the two decades following that first sale, Asimov's stories appeared in virtually every science fiction magazine extant. Many of the stories have been collected, in *The Martian Way* (Doubleday, 1955), *Nine Tomorrows; Tales of the Near Future* (Doubleday, 1959), and *Triangle* (Doubleday, 1961).

Asimov took his B.S. degree at Columbia University in 1939 and his M.A. degree in chemistry at the same university in 1941. During World War II he worked as a chemist at the Naval Air Experimental Station in Philadelphia, and in 1945 and 1946 he served in the United States Army. Discharged in the rank of corporal, he returned to Columbia University to take his Ph.D. degree in chemistry, in 1948. His doctoral thesis was "The Kinetics of the Reaction Inactivation of Tyrosinase During Its Catalysis of the Aerobic Oxidation of Catechol."

Asimov did postdoctoral research on nucleic acids at Columbia before accepting, in 1949, an invitation to teach biochemistry at the Boston University Medical School. He joined the medical school faculty as an instructor and became an associate professor six years later.

Asimov's first book of science fiction, published by Doubleday in January 1950, was *Pebble in the Sky*, a novel whose hero, one Joseph Schwartz, is transported by a nuclear accident from the twentieth century to the Galactic Era 827. Margaret C. Scoggin in her column for *Horn Book* (May 1950) wrote of the novel: "A nice satire on our own racial intolerances and our own militarists underlies Schwartz's adventures in aiding a romance and thwarting a rebellion. [It is] well plotted, with a minimum of jargon." Other critics praised it as "fantastic but well written," "fine reading," and "adult entertainment." The praise was typical of the general response to all of Asimov's fiction.

Later in 1950 Gnome Press published Asimov's second novel, *I, Robot*, an ingeniously plotted science fiction thriller told from the point of view of Dr. Susan Calvin, a robot psychologist of the year 2058. Dr. Calvin relates the stages in the history of the development of her kind and tells how the delicately conditioned robots were thrown off balance at one stage by human mathematical violations. His later books with robot characters include the science fiction detective novels *The Caves of Steel* (Doubleday, 1954), and *The Naked Sun* (Doubleday, 1957), which feature the law enforcement team of Elijah Baley, a human being, and R. Dancel Olivaw, a robot. In writing about fictional robots, Asimov developed his three laws of robotics, which have become accepted as axiomatic throughout the science fiction field and, according to experts, will probably be built into any actual robots in the future. The three laws of robotics are: (1) A robot may not injure a human being, or through inaction allow a human being to come to harm, (2) a robot must obey the orders given it by human beings except where such orders would conflict with the first law, and (3) a robot must protect its own existence as long as such protection does not conflict with the first or second law.

Reviewing Asimov's novel *The Currents of Space* (Doubleday, 1952), H. H. Holmes wrote in the New York *Herald Tribune Book Review* (January 11, 1953): "In short stories and novelettes Isaac Asimov has written some of the purest science fiction outside of the Heinlein canon; but his novels are melodramas of empires and intrigues which make one think that *The Prisoner of Zenda* would serve as first-rate science fiction if one were to call Ruritania a trans-galactic planet rather than a Balkan kingdom. *The Currents of Space* is by far the best of these romances to date." Echoing Holmes, but dispensing with Holmes' qualifying phrases, Fletcher Pratt in the New York *Times* (June 6, 1953) called *The Currents of Space* "the best Asimov to date." Asimov's subsequent novels, all published by Doubleday, were *The End of Eternity* (1955) and *Earth Is Room Enough* (1957). Under the pseudonym Paul French, Isaac Asimov wrote a series of juvenile science fiction novels about an astronaut named Lucky Starr. The series, published by Doubleday, includes *Lucky Starr and the Oceans of Venus* (1953), *Lucky Starr and the Big Sun of Mercury* (1956), and *Lucky Starr and the Moons of Jupiter* (1957). In 1966 the World Science Fiction Convention presented Asimov's *Foundation* trilogy with the Hugo Award for the best all-time series.

ISAAC ASIMOV

With two of his colleagues at the Boston University School of Medicine, William C. Boyd and Burnham S. Walker, Asimov wrote *Biochemistry and Human Metabolism* (Williams and Wilkins, 1952), a textbook for medical students. "That introduced me to the delights of nonfiction," Asimov has said. "I went on to discover the even greater ecstasies of writing science for the general public." Within the latter category fall his books *The Chemicals of Life: Enzymes, Vitamins, Hormones* (Abelard, 1954); *Races and People* (Abelard, 1955); *Inside the Atom* (Abelard, 1956); with Burnham S. Walker and Mary K. Nicholas, *Chemistry and Human Health* (McGraw-Hill, 1956); *Building Blocks of the Universe* (Abelard, 1957); *The World of Carbon* (Abelard, 1958); *The World of Nitrogen* (Abelard, 1958); *Only a Trillion* (Abelard, 1958); *The Living River* (Abelard, 1959), also published under the title *The Bloodstream: River of Life* (Collier, 1961); *The Clock We Live On* (Abelard, 1959); *Breakthroughs in Science* (Houghton, 1960); *The Wellsprings of Life* (Abelard, 1960); *The Kingdom of the Sun* (Abelard, 1960); *Satellites in Outer Space* (Random, 1960); *The Search for the Elements* (Basic Books, 1962); *Life and Energy* (Doubleday, 1962); *The Human Body* (Houghton, 1963); and *To The Ends of the Universe* (Walker, 1967). *Asimov's Biographical Encyclopedia of Science and Technology* (Doubleday, 1964) capsulizes the lives and achievements of more than 1,000 scientists from ancient Greece to modern times.

For teen-agers Asimov has written the following books of nonfiction, published by Houghton Mifflin: *Words of Science and the History Behind Them* (1959); *Realm of Measure* (1960); *Breakthroughs in Science* (1960); *Words from the Myths* (1961);

Realm of Algebra (1961); *Words in Genesis* (1962); *Words on the Map* (1962); *Words from the Exodus* (1963); *The Kite that Won the Revolution* (1963); and *Quick and Easy Math* (1964).

For ten years Asimov's laboratory and classroom duties at the Boston University School of Medicine forced him to confine his writing to weekends. In June 1958 he left teaching in order to devote his full time to writing. "Writing is a form of teaching, anyway," he has observed, as quoted by Sidney Fields in the New York *Daily News* (October 4, 1967). "I reach a wider audience. All I did was abandon retail for wholesale teaching." Asimov retains the title of associate professor at the Boston University School of Medicine, but the position is nominal, without teaching or research duties and without stipend.

"From 1939 to 1949, I thought of myself as a science fiction writer," Asimov has said, as quoted by Harvey Aronson in *Newsday* (March 18, 1967). "From 1949 to 1958, I thought of myself as a biochemist. From 1958 to 1965 I thought of myself as a science writer. Now I don't know what to think of myself. My current craze is history." Houghton Mifflin has published six major historical works by Asimov for young people: *The Greeks* (1965), *The Roman Republic* (1966), *The Roman Empire* (1967), *The Egyptians* (1967), *The Near East: 10,000 Years of History* (1968), and *The Dark Ages* (1968). In *Asimov's Guide to the Bible* (Doubleday, 1968) the author fills in the historical background of Biblical passages.

The October 1966 issue of *Fantasy and Science Fiction* magazine, for which Asimov writes a monthly column, was a special Asimov issue, devoted to his life and work. Joseph W. Ferman, the editor of the magazine, said of Asimov: "As a writer of science fiction you would have to put him in a class with England's Arthur Clarke and Fred Hoyle; they are real scientists as well as science fiction writers." In addition to the nonfiction pieces he has contributed to *Fantasy and Science Fiction*, Asimov has published articles in magazines ranging from *Playboy* to *Space Age*. Some of the essays, covering such subjects as flying saucers, overpopulation, overweight, the effect of LSD on mind and memory, and the refrigeration of human beings for medical reasons, have been collected in *From Earth to Heaven* and *Is Anyone There?*, both published by Doubleday in 1967.

Isaac Asimov and Gertrude Blugerman were married on July 26, 1942. They have two children, David, born in 1951, and Robyn Joan, born in 1955. The Asimovs live in an eight-room ranch-style house in the Boston suburb of West Newton, Massachusetts. The family quarters are on the main floor of the house and Asimov's working place is the attic, which is equipped with a reference library, a record player, an FM radio, an air conditioner, and two electric typewriters.

"I write as a result of some inner compulsion," Asimov told Harvey Aronson of *Newsday* (March 18, 1967), "and I'm not always in control of it." Singlemindedly devoted to his craft, he is at his typewriter from 8:30 A.M. to 5:00 P.M. daily. When he tires, he reads, watches television, or converses with his wife and children until he is refreshed, but he has no interest in extended distractions from his work and takes vacations only under family coercion. Typing ninety words a minute, he produces between 2,000 and 4,000 manuscript words a day. He writes only two drafts, and the second contains as few revisions over the first as possible. His tireless pace is partly motivated by his haunting awareness of what age does to brain cells. "My memory is not what it used to be," he has said, as quoted in *Time* (July 7, 1967), "and some day the atrophy of the brain cells will overtake the benefits of my experience."

Asimov is five feet nine inches tall and weighs 175 pounds. His eyes are blue and his hair is brown. In politics he is a Democrat. In religion he has no affiliation. He lives modestly, well below his means, and he neither drinks nor smokes. Asimov lectures regularly before university and professional groups, but he tries to limit his speaking itinerary to New England or, at the furthest, New York City, because he dislikes traveling, particularly by plane. Asimov is reputed to be an egoist, but if so, he is an egoist with a sense of values. Asked to enumerate his honorary degrees or other such awards for a biographical questionnaire, Asimov responded: "I never list these."

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ASPINALL, WAYNE (NORVIEL)

Apr. 3, 1896- United States Representative from Colorado; lawyer
Address: b. 2313 Rayburn Bldg., Washington, D.C. 20515; h. 4201 Cathedral Ave., N.W., Washington, D.C. 20016; h. 150 Riverside Dr., Palisade, Colo. 81526

The future of America's publicly owned natural resources depends in surprisingly large measure on the decisions of one man in the Congress of the United States, Democratic Representative Wayne Aspinall of Colorado. Aspinall, elected to the House of Representatives in 1949, has since 1959 been chairman of the House Interior and Insular Affairs Committee, which decides in each session of Congress what the House's legislative agenda shall be in such areas as public land use, irrigation and reclamation, national parks, and mines and mining. Some conservationists have alleged that Aspinall tends to favor the private commercial exploitation of lands and resources in the public domain, but the Representative has dismissed such critics as "purists." What he favors, he has explained, is a conservation policy in which the preservation of wilderness sites for recreational or aesthetic purposes is combined with their practical use for mining, grazing, and other productive activities. Aside from his stand on conservation, Aspinall's voting record in Congress has generally been liberal, in support of the administration and against the conservative coalition of Republicans and Southern Democrats.

Wayne Norviel Aspinall was born in Middleburg, Ohio on April 3, 1896, the oldest child of Mack Aspinall and Jessie Edna (Norviel) Aspinall. He has a brother, Ralph, and a sister, Mary. In 1904 the family moved to Colorado, settling in the small town of Palisade in Mesa County, where the father became a peach grower. Aspinall was educated in the public schools of Palisade and at the University of Denver, where he took his B.A. degree in 1919 and his LL.B. degree in 1925. During World War I he was a cadet in the Air Service of the United States Army Signal Corps.

In Palisade at the beginning of his career Aspinall devoted himself simultaneously to fruit growing, education, and the practice of law. He taught school in 1919-20, served as president of the local school board from 1920 to 1922, and again taught from 1925 to 1933. In his practice of law he served as district counsel to the Home Owners Loan Corporation in western Colorado and as legal representative for and advisor to many fruit and livestock farmers and marketing associations. From 1926 to 1934 he was a member of the Palisade town council.

Representing Mesa County in the Colorado State House of Representatives from 1930 to 1938, Aspinall was Democratic whip (1931 and 1933) and speaker (1937 and 1938). In the State Senate from 1939 to 1948, he was Democratic whip (1939), majority floor leader (1941), and minority floor leader (1941, 1945, and 1947). In the Senate he was a sponsor of the legislation that created the Colorado Water Conservation Board, and he was among the first appointees to that board. During World War II, meanwhile, he served as a legal adviser, with the rank of captain, in the military government section of the United States Army.

On November 2, 1948 Aspinall was elected over Robert F. Rockwell, 34,397 votes to 32,098, to represent Colorado's Fourth Congressional District in the United States House of Representatives. As soon as he arrived in Washington, Aspinall was assigned to the House Interior and Insular Affairs Committee, then called the Public Lands Committee. The committee is concerned with all proposed legislation involving irrigation and reclamation, public lands (except national forests, which come under the jurisdiction of the House Agriculture Committee), national parks, mines and mining, Indian affairs, and the United States territories of Samoa, the Virgin Islands, Guam, and Puerto Rico. Before any such legislation reaches the floor of the House for consideration, it must pass through the committee, which holds hearings, makes changes, deletions, and additions, and decides whether to send the matter to the floor or to shelve it. At one time or another he served on each of the committee's subcommittees on public lands, Indian affairs, mines and mining, territorial and insular affairs, and irrigation and reclamation. Other committee assignments for Aspinall have included the Administration Committee and its subcommittees on elections and printing; the Committee on Veterans Affairs and its subcommittees on insurance, the Spanish-American War, and hospitals; and the Joint Committee on Atomic Energy.

WAYNE ASPINALL

His leadership in sponsoring water reclamation legislation, particularly for his home state and for the West, was evident from his first term in the House of Representatives. In the Eighty-first Congress (1949-50), Aspinall's bill to amend the repayment contract of the Uncompahgre (Plateau) Project became Public Law 119, and with other legislators he introduced a bill that resulted in the Upper Colorado River Basin Compact. The Eighty-second Congress (1951-52) passed his bills authorizing the Collbran Reclamation Project and the San Luis Valley Water Project, both in Colorado. In 1952 President Truman appointed him to the Missouri Basin Survey Commission.

Aspinall was returned to Congress by comfortable margins in every election except that of 1952, when the popularity of the Eisenhower Presidential ticket triggered a Republican landslide. In that election Aspinall defeated Howard M. Schults by a bare twenty-eight votes, 39,676 to 39,648. Four Aspinall bills became law in the Eighty-third Congress (1953-54): Public Law 233 authorized the sale of certain national forest lands in Basalt, Colorado; Public Law 533 effected a better repayment contract for the Pine River Irrigation District in Colorado; Public Law 251 improved the per capita payments to the Ute Mountain Indians; and the Domestic Minerals Program Extension Act of 1953 encouraged the discovery, development, and production of tungsten ores.

In the Eighty-fourth Congress (1955-56), Aspinall was the architect and chief sponsor of the Colorado River Storage Project Act, which authorized the federal government to build and operate four large reservoirs, at Glen Canyon, Navajo, Flaming Gorge, and Curecanti. He also introduced the House version of the Outdoor Recreation Resources Review Act, which created a commission to study the outdoor recreation resources of the United States. In 1958 Aspinall was the floor manager in the House for the bill proposing statehood for Alaska. The measure was passed by the House in

May 1958 and by the Senate in June, and it was signed into law by President Eisenhower in July. Aspinall was also a leader in the fight for Hawaiian statehood and for a "compact of permanent union" with Puerto Rico.

When Clair Engle moved from the House to the Senate in January 1959, Aspinall succeeded him as chairman of the Interior and Insular Affairs Committee. Aspinall thus became the second Representative from Colorado ever to head a standing committee of the House. The first was Edward Taylor, who chaired the House Appropriations Committee in the 1930's. In the Eighty-seventh Congress (1961-62), eighteen bills introduced by Aspinall were passed into law, including the Frying Pan-Arkansas Project Act. The Eighty-eighth Congress enacted more than twenty measures sponsored by Aspinall, including the Land and Water Conservation Fund Act.

In 1964, when Colorado was redistricted, the Fourth District was enlarged by the addition of eleven counties, many of which were traditionally Republican. Aspinall and his campaign workers were prepared for a tough fight at the polls, but on election day Aspinall carried all of the counties and defeated Edwin S. Lamm resoundingly, 106,769 to 62,627. Colorado's Fourth District now embraces thirty-five counties containing about 406,000 people and covering 61,071 square miles. About one half of the district, or 21,658,309 acres, is public land, and 276,257 of those acres are officially designated as "wilderness." A large proportion of the private land is devoted to beet sugar production.

Over fifty bills and resolutions were introduced by Aspinall in the Eighty-ninth Congress (1965-66). Among those passed into law were acts establishing a Water Resources Council and a River Basin Commission, amending existing land grant laws, increasing appropriations for the Missouri River Basin Project, and permitting the recreational development of certain lands in the Dillon Dam area.

The most controversial issue involving Aspinall as chairman of the Interior and Insular Affairs Committee was the delay in the passage of the Wilderness Act in the early 1960's. Since 1957, conservationist groups such as the Wilderness Society and the Sierra Club had been appealing to Congress to enact a law that would permanently protect 14,675,358 acres of wilderness supervised by the Forest Service against exploitation by mining and lumber interests and other commercial predators, so that a remnant of primeval America would be preserved for future generations. The Senate passed such a bill in 1961 and again in 1963, but Aspinall prevented its passage in the House, offering instead a proposal that the protected area be cut in half and that right of access be continued for mineral exploration and grazing rights. "Conservation means the maximum good for the maximum number . . . ," he explained, as quoted by Roscoe Fleming in the *Christian Science Monitor* (October 5, 1962). "If we stop mining and grazing and water development and timber harvest in any area we have stopped maximum use." He added that national survival depends, not on "purist preservationist" measures, but on multiple and efficient development of public natural resources. Aspinall also objected to the Senate bill because it gave the President power to set aside any part of the public domain for any purpose, with Congress having only a power of negative veto. The Wilderness Act that was finally passed in 1964 contained major concessions to Aspinall. It permitted continuation of mining and grazing in designated wilderess areas for twenty-five years, and it gave Congress affirmative power to pass on recommendations of the President.

Another controversial matter involving Aspinall has been the pressure brought by private oil companies on Secretary of the Interior Stewart L. Udall to open up federal shale oil deposits to them. Much of the pressure has been exerted through Aspinall, whose home district includes one of the richest of the government-owned shale deposits, in the Piceance Basin in western Colorado. In a report in the New York *Times* (April 24, 1966), Wallace Turner quoted Senator Paul H. Douglas of Illinois as fearing "that we might have another Teapot Dome on our hands." Aspinall, as quoted by Turner, replied: "There's no chance of a Teapot Dome here with a Congress that's watching its resource values." An article by Aspinall entitled "Political Aspects of an Emerging Oil Shale Industry" appeared in the *Journal of Petroleum Technology* for July 1966.

In other matters, Aspinall has sponsored or supported legislation calling for increased benefits and pensions for servicemen; establishment of more national seashores, urban recreation areas, and officially designated historic sites; stabilization of the oil and mineral industries, particularly the lead-zinc industry, through import quotas, price controls, and subsidies; and the setting up of water desalination programs.

In college Aspinall was a member of the Beta Theta Pi social fraternity, the Phi Delta Phi legal fraternity, and the Phi Sigma honorary biology fraternity. He is now a member of the Blue Lodge of the Masonic Fraternity (Scottish Rite, Thirty-third Degree), the Veterans of Foreign Wars, the American Legion, the Lions International, the Farmers Educational Cooperative Union of America, the American Bar Association, the Colorado Bar Association, and the Mesa County Bar Association. He has received honorary degrees from the University of Alaska, the University of Denver, and Colorado State University, and the National Wildlife Federation and the Isaac Walton League have bestowed honors on the Congressman for the outstanding contributions that he has made to natural resource management and conservation.

On January 27, 1920 Wayne Aspinall married Julia Edith Kuns of Lincoln, Nebraska. They have four children: Wayne Jr., a pilot for Frontier Airlines, Owen Stewart, the Governor of American Samoa, Richard, assistant superintendent of schools in Security, Colorado, and Jo Anne, the wife of John Flora, a physicist for the Atomic Energy Commission. They have seven grandchildren. Aspinall, who has a slightly stooped back, weighs 170 pounds and is five feet seven inches tall. He has gray hair and gray eyes. He is an outdoorsman who has fished, ridden horseback, and spent weeks at a time in the wilderness. His religious affiliation is Methodist.

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ASTURIAS, MIGUEL ANGEL (ä-stōō'rē-äs)

Oct. 19, 1899- Guatemalan author; diplomat; journalist
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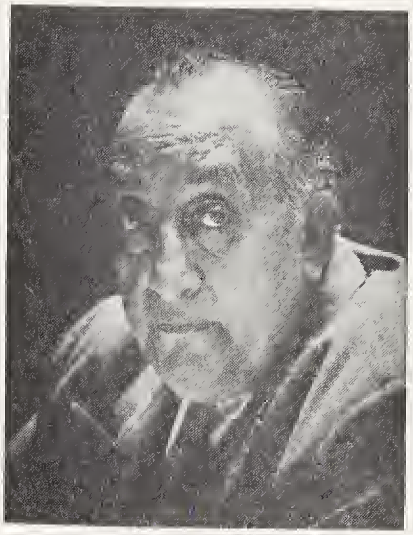
Although the Guatemalan author and diplomat Miguel Angel Asturias has long been recognized in Latin America and Europe as a major writer, he was virtually unknown in the United States until he was awarded the 1967 Nobel Prize in Literature. In announcing the award, the Swedish Academy cited Asturias for "his highly colored writings, rooted in a national individuality and Indian traditions." He is the second Latin American writer to win a Nobel Prize, the first being the Chilean poetess Gabriela Mistral, who received the award in 1945. A champion of the underdog, Asturias spent many years in exile because he opposed dictatorial regimes in his native land. Since 1966 he has served as Guatemala's Ambassador to France. Of his many works, which have been translated into some thirty-six languages and which include novels, poetry, plays, and stories, the only ones that have thus far been translated into English are his satirical novel *El Señor Presidente* (1964), a scathing attack on dictatorship, and the allegorical novel *Mulata* (1967), based on ancient Indian legend. His epic trilogy of novels—*Viento Fuerte* (1950), *El Papa Verde* (1953), and *Los Ojos de los Enterrados* (1960)—in which he attacks economic domination of Central America by North American business interests, earned him the 1966 Lenin Peace Prize of the Soviet Union and has been scheduled for publication in English. Asturias has said that his purpose in writing is to speak in behalf of "those who are not allowed or not able to speak themselves."

Miguel Angel Asturias was born on October 19, 1899 in Guatemala City, the son of Ernesto Asturias, a magistrate of the Supreme Court of Justice who later became an importer of sugar and flour, and of María (Rosales) Asturias, a schoolteacher. He grew up during the oppressive dictatorship of Manuel Estrada Cabrera, who had come into power in 1898, and during whose rule North American business interests for the first time gained a foothold in Guatemala. About 1903 his father lost his judgeship for refusing to take legal measures against antigovernment student demonstrators, and the family had to leave the national capital. Asturias spent his formative years close to the land and its people, at Salamá, the capital of Baja Verapaz province, where his grandfather owned property. The family returned to Guatemala City in 1907.



MIGUEL ANGEL ASTURIAS

After completing his secondary education at the Instituto Nacional Central de Varones, Asturias entered the University of San Carlos—the national university of Guatemala—to study law. As a student he took part in demonstrations that helped bring about the overthrow of the Estrada Cabrera regime in 1920, and he later served as secretary of the court where the deposed dictator was prosecuted. After the downfall of the dictatorship he helped to found the Asociación de Estudiantes Universitarios, affiliated with the Unionist party, which published the radical newspaper *El Estudiante*. In 1921 he was one of the founders of the Universidad Popular de Guatemala, which provided free evening classes for workers and peasants and eventually had branches in all the provinces, with an enrollment of over 2,000.

Asturias' student research on the social problems of Guatemala's Indians brought him into contact with rural populations and resulted in his dissertation "El Problem Social del Indio," which not only earned him a doctor of laws degree in 1923 but also won him the Premio Galvez. Meanwhile, as the military gained ascendancy in the government, the atmosphere in Guatemala again became oppressive. Shortly after his graduation from the university, Asturias took part in the legal defense of an officer charged with murdering the army chief of staff. Shortly thereafter, Asturias and two friends published a series of antimilitaristic articles in the weekly newspaper *Tiempos Nuevos*, which they had founded. When one of the coauthors of the articles was physically assaulted and seriously injured, Asturias realized that his own life was in danger and left Guatemala for England upon the urging of his family.

Originally intending to study economics, Asturias spent most of his time during his five-month stay in London at the British Museum, studying books and artifacts relating to the Mayan Indians of Central America. While visiting Paris in July 1923, he decided to settle there and study at the Sorbonne under Professor Georges Raynaud, an authority on Mayan culture and religion. He remained at the University of Paris for five years and wrote a dissertation entitled "Religiones y mitos de la América indígena." During 1925-26 he collaborated with the Mexican writer J. M. González de Mendoza on Spanish translations of the *Popol Vuh,* the sacred book of the Mayan Quiché Indians, and the *Anales de Xahil* of the Cakchiquel Indians, based on Raynaud's French translations. To support himself, Asturias worked as European correspondent for Mexican and Central American newspapers, including *El Imparcial de Guatemala.* As a journalist he attended press congresses and sessions of the League of Nations.

Although Asturias had contributed poems to literary journals as early as 1918, it was not until after he had settled in Paris—where he spent his evenings in cafés and associated with such noted men of letters as the surrealist poets André Breton, Paul Eluard, and Louis Aragon—that he recognized his calling as a creative writer. In 1925 his first book of verse, *Rayito de Estrella* (Little Starbeam) was privately published in Paris. Based on traditional Indian themes and filled with colorful metaphors and vivid sound effects, these poems were termed "fantomima" ("phantomime")—a term that Asturias had coined to describe their purpose of making the phantoms of ancient Indian legend appear before the modern reader in pantomime. While still a student at the Sorbonne, Asturias compiled and rewrote a series of Indian tales and legends he had heard in his childhood. The collection, published in Madrid under the title *Leyendas de Guatemala* (1930), was translated into French, German, and Italian and won the Prix Sylla Monsegur in Paris in 1931. The French edition, published by Cahiers du Sud, featured a preface by Paul Valéry.

Asturias wrote his first novel, *El Señor Presidente,* during the 1920's, but because of Jorge Ubico's long-term dictatorship in Guatemala it was not published until 1946—in a limited edition in Mexico, at the author's own expense. (A larger edition was published in Buenos Aires in 1948.) In that story of a dictator's machinations to eliminate a political opponent, Asturias relentlessly described the brutalities of life under the iron heel of a dictatorship. Based on stories and reminiscences from the era of Estrada Cabrera, the book was originally begun in Guatemala as a story called "Los Mendigos Políticos" (The Political Beggars), which Asturias wrote for a literary competition. In Paris he expanded it into a novel, which he rewrote nineteen times before laying it aside in completed form about 1930.

During the late 1920's and early 1930's Asturias often punctuated his stay in Paris with travel in Europe and Latin America, where he lectured at universities and attended various conferences. A series of lectures he delivered at conferences in Cuba and Guatemala were compiled in the book *La Arquitectura de la Vida Nueva* (The Building of a New Life), published in 1928. Advised by his friend the French poet Paul Valéry to "go home, and go on writing something that is unique, instead of staying in Europe to become a cosmopolitan novelist," Asturias returned to Guatemala in 1933 after touring Europe and the Middle East.

Guatemala was at that time under the dictatorship of Ubico, who, among other institutions, had abolished the Universidad Popular. For the next decade, Asturias worked mainly as a journalist and did broadcasts for *El Diario del Aire* (Newspaper of the Air), of which he was the founder and director. His literary activities during this period consisted primarily of writing poetry of a mildly satirical nature, including the volumes *Émulo Lipolidón; Fantomima* (1935); *Sonetos* (1936); *Alclasán; Fantomima* (1940); and *Anoche 10 de Marzo de 1543,* published in 1943. Asturias entered politics as an elected deputy to the national Congress in 1942.

Under the reformist regime of Dr. Juan José Arévalo, who became president in 1945, Asturias joined the diplomatic service and was sent to Mexico as a cultural attaché. He served at the Guatemalan Embassy in Buenos Aires as a cultural attaché from 1947 to 1951 and as minister-counselor in 1951-52. Concurrently with his diplomatic duties, Asturias continued his literary activities. His epic novel *Hombres de Maíz* (Men of Corn), published in Buenos Aires in 1949, introduces the reader to the timeless realm of Indian mythology and deals with a conflict between the traditional Indian peasants who grow corn for food and ceremonial purposes, and the venal outsiders who try to exploit the soil for profit. The book represents Asturias' effort to break with Castilian purism and revitalize the Spanish language in order to convey the true thought and feeling of the Guatemalan Indian. His works of poetry of that period include *Sien de Alondra* (1949) and *Ejercicios poéticos en forma de soneto sobre temas de Horacio* (1951).

While serving in Argentina, Asturias began his trilogy of novels attacking the economic domination of Guatemala by the United Fruit Company. The idea came to him in 1949, while visiting some Guatemalan banana plantations. The first volume, *Viento Fuerte* (Strong Wind, 1950), deals with the unsuccessful efforts of two idealistic Americans to turn the exploitation of banana lands by an American company into a cooperative enterprise for the benefit of the native population. A sequel, *El Papa Verde* (The Green Pope, 1953), centers around the mythical figure of a "big boss" of the company. A third volume, *Los Ojos de los Enterrados* (The Eyes of the Buried) followed in 1960. Criticizing the trilogy in their book *Into the Mainstream* (Harper, 1966), Luis Harss and Barbara Dohmann suggested that Asturias "is divided between art and argument and the result is a hybrid product which has neither integrity nor authenticity."

In 1952-53 Asturias served on a diplomatic mission in Paris in behalf of the leftist government of Jacobo Árbenz Guzmán, who had succeeded Arévalo in 1951. Threatened with a right-wing revolt because he had expropriated some lands of the United Fruit Company under a new agrarian reform law, Árbenz recalled Asturias from Paris and sent him to El Salvador as Ambassador. Although Asturias persuaded the government of El Salvador to prevent rebel forces under Lieutenant Colonel Carlos Castillo Armas from crossing its soil to invade Guatemala, the rebels, aided by the United

States Central Intelligence Agency, were ultimately successful, and the Árbenz government was overthrown. Asturias has related that sequence of events in his collection of stories *Weekend en Guatemala* (1955).

Deprived of his citizenship in 1954 because of his support of Árbenz, Asturias went into exile in Argentina, where he served as correspondent for the Caracas (Venezuela) newspaper *El Nacional* and as adviser for the Argentine publishing concern Editorial Losada. His writings of that period include the poem *Bolívar* (1955), about the South American liberator, and the long prose poem *El Alhajadito* (1961), which deals with a mythical theme and includes several children's stories. He also wrote plays, including the polemical *Chantaje* and *Dique Seco* (Drydock); the Indian miracle drama *Soluna* (1955); and the historical drama *La Audiencia de los Confines* (1957), about the Jesuit priest Bartolemé de las Casas, who fought against Indian slavery in colonial Spanish America. The plays were later brought together in the volume *Teatro* (1964).

Asturias left Argentina after the fall of the liberal government of Dr. Arturo Frondizi in 1962 and moved to Genoa, Italy, where he took part in an international cultural exchange program known as Columbianum. In 1965 he was nominated for the international presidency of the P.E.N. club, but he was defeated by the American playwright Arthur Miller. In April 1966 the Soviet government conferred one of five international Lenin Peace Prizes upon Asturias, citing his works that "expose American intervention against the Guatemalan people." With the election of the moderate leftist Julio César Méndes Montenegro to the presidency of Guatemala in May 1966, Asturias' exile came to an end. In August of that year, Asturias accepted an invitation from the government to become Guatemala's Ambassador to France.

Meanwhile, with the publication of Francis Partridge's translation of Asturias' first novel, English-speaking readers were for the first time given the opportunity to read his work. The book, which had received the prize for the best foreign novel in France in 1952, was published in England with the title *Mr. President* (V. Gollancz, 1963) and in the United States under its original title *El Señor Presidente* (Atheneum, 1964). A reviewer for the London *Times Literary Supplement* (October 18, 1963) called it "a gruesome book, reminiscent of the Grand Guignol or of Picasso's *Guernica* panel" but praised the "originality and effectiveness of the style."

In his novel *Mulata de Tal* (1963)—translated into English by Gregory Rabassa and published in England as *The Mulatta and Mr. Fly* (Owen, 1967) and in the United States as *Mulata* (Delacorte Press, 1967)—Asturias retells an ancient Indian myth of the sun and the moon. The story deals with a poor peasant who sells his wife to the corn god for material wealth and the love of a voluptuous mulatto woman who turns out to be a moon spirit. As a climax, an apocalyptical struggle takes place between traditional Indian elements and the Church. Critics noted the Rabelaisian ribaldry of the book and found the kaleidoscopic and grotesque visions of dwarfs and demons reminiscent of paintings of Goya or Hieronymous Bosch.

On his sixty-eighth birthday, October 19, 1967, Asturias—who had already been a leading candidate for the Nobel award in 1965—was awarded the Nobel Prize in Literature. The Royal Swedish Academy stressed Asturias' writings on traditional Indian themes and his unique and colorful style, but also discerned in his works "a new and burning theme" concerning the "battle against domination by the North American trust in the form of the United Fruit Company and its political and economic consequences in the present-day history of the banana republic." The award was criticized by some observers as politically motivated and as anti-American by implication. When informed of the award, Asturias declared that it was a tribute to Spanish-American literature, to all of Latin America, and in particular to Guatemala. He added: "My work will continue to reflect the voice of the peoples gathering their myths and popular beliefs and at the same time seeking to give birth to a universal consciousness of Latin American problems." Asturias also observed that inasmuch as the award recognized the Mayan theme of his work, it "may be an important step for the Guatemalan people toward a greater confidence in itself."

Among Asturias' recent works are the anthology of poetry *Clariviglia Primaveral* (1965) and the book *El espejo de Lida Sal* (1967). He edited *Poesía Precolombiana* (1960) a collection of Aztec and Mayan poetry; *Leyendas* (1960), a collection of legends from El Salvador; and *Páginas de Rubén Darío* (1963), a volume of works by the noted Latin American writer and diplomat. In 1967 the Italian film company Panda Cinematografia commissioned Asturias to write a biography of the Mexican national hero Benito Juárez, an Indian, and to collaborate on a screenplay based on it. An English translation of Asturias' novel *Viento Fuerte* was scheduled for publication by Seymour Lawrence Books-Delacorte Press in late 1968.

Miguel Angel Asturias is married to the former Blanca Mora y Araujo, a native of Argentina. (The fact that *Who's Who in Latin America,* 1945, lists his wife's name as Clemencia Amado suggests a previous marriage.) He has two sons, Rodrigo and Miguel Angel. A friend has said of Asturias, as quoted in the New York *Times* (October 20, 1967): "A tremendous impression of force emanates from him. He looks exactly like a Mayan statue. He is relatively tall, although beginning to be slightly stooped. He is heavy set, very bronzed and likely has both Red Indian and Negro ancestors. He has thick lips, an eagle nose, oval eyes and graying hair." In producing his books, Asturias relies on what he calls "automatic writing." He writes his first draft completely from memory and then lays it aside for a month before rewriting. Criticized by some observers for the questionable accuracy of some of his writings, he admits that he bases much of his work on imagination or intuition. After his term as Ambassador expires, Asturias plans to dedicate himself exclusively to writing.

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ATTWOOD, WILLIAM (HOLLINGSWORTH)

July 14, 1919- Journalist; writer; former diplomat
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Diplomats and journalists, William Attwood believes, share a common obligation in their work—to dispel the misunderstanding and prejudice that foment world conflict. When he became editor in chief in 1966 of Cowles Communications, Inc., publishers of *Look* magazine, therefore, he followed much the same general goal that he had as United States Ambassador to Guinea, from 1961 to 1963, and to Kenya, from 1964 to 1966. The author of three books and many magazine articles, he had held several editorships with *Look* and had been a speech writer for Adlai E. Stevenson and John F. Kennedy before entering the Foreign Service after Kennedy's election to the Presidency.

William Hollingsworth Attwood was born on July 14, 1919 in Paris, France, where his American parents, Frederic and Gladys (Hollingsworth) Attwood, were living at the time. His father, a business executive, had served in the American Expeditionary Forces during World War I and was later, until October 1919, attached to the American Commission to Negotiate Peace, the United States Liquidation Commission, and other postwar agencies. Thanks in part to having spent his early boyhood in Paris, William Attwood speaks French fluently. New York became his home in 1927, but he often visited relatives and friends in New Canaan, Connecticut and attended the Choate School in Wallingford, Connecticut. He graduated from preparatory school and enrolled in Princeton University in 1937.

At Princeton, as at Choate, Attwood worked on school publications in his free time. He held the editorial chairmanship of the *Daily Princetonian* and during summer vacations took jobs with newspapers, including the *Montreal Star*, for which he was a reporter in 1940. He majored in history, was awarded a prize in American political history, and obtained the B.A. degree in 1941 with honors. In December 1941, three months after entering Columbia Law School, he enlisted as a private in the United States Army. During World War II he served in the Middle East and the Pacific with the Counter-Intelligence Corps and fought as a paratrooper with the 13th Airborne Division. By the end of the war he had been assigned to the 7th Infantry Division in Okinawa with the rank of captain.

From 1946 to 1949 Attwood worked as a correspondent for the New York *Herald Tribune*—first in its Washington bureau, later in its Paris bureau, from which he covered Europe and Africa, and then in the United Nations. During those years he also wrote several articles for the *Nation, Life*, and the *New Yorker*. Three of his *New Yorker* pieces were included, along with other reports, in his first book, *The Man Who Could Grow Hair; or, Inside Andorra* (Knopf, 1949), a witty and forthright account of some of his experiences in postwar Europe and Africa. Commenting in the New York *Times Book Review* (July 24, 1949), Don W. Mankiewicz characterized it as "never a bitter book, nor even a critical one, though the author has a few sharp words for Communists, foreign and domestic, and for red baiters too." He went on to say, "But the severest attack in the book is one never made in so many words: Mr. Attwood gives the lie direct to those who aver that Europeans are a beaten and inert people, that the humor has gone out of them, and with it the spice of European life."

After Attwood became a member of the staff of *Collier's* as a European correspondent in 1949, his articles often appeared in the magazine, either under his own by-line or in coauthorship with the other members of the *Collier's* European team, Seymour Freidin and David Perlman. He also coauthored a syndicated newspaper column for a time, "Dateline: Your World," which appeared in papers throughout the United States, including the St. Louis *Post-Dispatch*, the Denver *Post*, and the San Francisco *Chronicle*. Among the many topics he covered were the expansionist aspirations of Stalin in Yugoslavia, Turkey, and Iran; the ruthless Sovietization of the former Baltic states of Latvia, Lithuania, and Estonia; and the nature of the Communist regime in Albania.

Joining the staff of *Look* in 1951, over the next decade Attwood held the successive positions of the magazine's European editor, national affairs editor, and foreign editor. His editorships required him to travel some 35,000 miles, to visit over seventy countries, and to interview many of the world's leaders, including Nehru, Ben-Gurion, and Nasser. While serving as European editor he accompanied Adlai E. Stevenson on his five-month, round-the-world fact-finding tour sponsored by *Look* in 1953. For his achievement in news gathering during 1954, Attwood received the medal awarded by the National Headliners Club to an outstanding magazine journalist, on May 28, 1955.

On his return to the United States in January 1955 to become national affairs editor, Attwood had embarked on a 10,000-mile, three-month tour of the country with his wife to rediscover his own land after nine years abroad. He published his impressions in *Look* (July 12-26, 1955) under the title "A New Look at Americans," summing up his conclusions in the article's subtitle "The Changes Are Tremendous!" He noted the pervasiveness of installment-plan living, the increasing conservatism and career-mindedness of the young, the widening pursuit of culture, the tendency toward large families, and the diminishing instances of purely regionalistic thinking. In *Still the Most Exciting Country* (Knopf, 1955) Attwood expanded on the observations he had made during the trip. On the whole, the book struck reviewers as heartening. Jonathan Daniels, for example, remarked in the *Saturday Review* (October 1, 1955), "The Americans Attwood most often found are worthy of the respect of the world as well as his admiration—men neither intimidated by the McCarthys nor lost in the materialistic maze of the shining plumbing they are said to love so well."

Early in the election year of 1960 Attwood took a leave of absence from *Look* to help to write speeches for Stevenson, with whom he had worked during the 1956 campaign, when Stevenson had been the Democratic candidate for President. At the national convention in the summer of 1960 the Democratic nomination for President went to John F. Kennedy, rather than Stevenson, and soon afterward Attwood joined Kennedy's speech-writing staff. He also prepared material for speeches to be made by Stevenson in support of Kennedy. When Kennedy took office as President in January 1961, he made Chester Bowles his Under Secretary of State. Attwood rejected Bowles's offer to him of a position in Washington with the State Department, but he did accept the appointment of Ambassador to Guinea. The Senate confirmed his nomination on March 28, 1961, and he took his oath of office on April 6. As a gesture of support, his hometown, New Canaan, launched a $2,500 fund drive to provide a scholarship to the United States for a student from Guinea. Special State Department funds would complete the amount needed for the four-year undergraduate scholarship.

Guinea, a West African nation, had won its independence from France only two and a half years earlier, in 1958. Its president, Sékou Touré, had since been veering increasingly toward the Soviet bloc in his efforts to impose an industrial economy on a highly tribalized agrarian state. Ambassador Attwood realized that the old pattern of diplomacy would not work in Africa. "Firm," "friendly," "frank," and "fast" are the key words of the new approach that he felt should be followed in American relations with new nations. "We must be firm in our commitment to freedom in Africa," he elaborated, as quoted in the New York *Times* (November 26, 1964); "friendly and frank in our dealings with Africa's leaders; and fast in carrying out our promises to give desperately needed help."

A few months after arriving in Guinea's capital, Conakry, Ambassador Attwood contracted a mild case of poliomyelitis and was flown back to the United States in August for treatment of a "weakness of the limbs" at the Bethesda Naval Hospital in Maryland. In December he returned to his post. By the end of his tour of duty in Guinea, that country had moved so far out of the Soviet orbit that it had joined the World Bank and the International Monetary Fund and had requested additional American Peace Corpsmen, both over Soviet objections. Credited by his colleagues with a major success in Guinea's shift, Attwood cited the effect of Soviet diplomatic blunders as well as his own policy of patient reassurance of American good intentions.

President Kennedy announced William Attwood's resignation from his post in Guinea in May 1963 and later, at Attwood's suggestion, named him special adviser to the United Nations, under Adlai Stevenson, who was then the United States Representative to the U.N. Shortly after Lyndon B. Johnson assumed the Presidency following John Kennedy's assassination in late 1963, he announced the nomination of Attwood as Ambassador to Kenya, independent only since December 12, 1963. The appointment was confirmed by the Senate on February 19, 1964, and Ambassador Attwood presented his credentials in Nairobi on March 2.

WILLIAM ATTWOOD

While he had been adviser to his country's U. N. mission, specifically on African affairs, Attwood had written several articles for American magazines, including an appraisal of foreign policy that appeared in the November 5, 1963 issue of *Look*. "I've been struck, since I got home, by how little people seem to realize how much the world has changed in the last few years," he wrote, "how much has been accomplished and, most important, what remains to be done if our children are to grow up safe and free in the revolutionary era." Citing the big unfinished job in the international sphere as "keeping the poor countries in the world from getting poorer while the rich get richer," he recommended, among other measures, a guarantee program by the United States government to encourage private investment abroad.

His Kenya ambassadorial assignment presented him with all the challenges he had faced in Guinea, plus the problem of racial strife, since Kenya's population included 60,000 whites and 180,000 Asians, most of whom were in better economic circumstances than the country's 8,000,000 native Africans. His greatest challenge occurred in November 1964 when the State Department named him to represent the United States in talks with the Congo rebels over the fate of almost 1,000 European and American hostages being held in the Stanleyville area. The rebels had threatened to kill the hostages, sixty-three of whom were Americans, if Stanleyville were attacked by Congo Premier Moise Tshombe's ground forces, then advancing toward the city. The talks, however, broke down, and the United States joined Belgium in a rescue mission that Kenyatta later condemned as jeopardizing the mandate of the Organization of African Unity (OAU) Congo Conciliation Commission to restore peace.

The relationship between Kenyatta and Attwood was for the most part very friendly. Kenyatta was pleased that the Ambassador had bought land in Kenya and intended to revisit the country after the completion of his mission. Attwood is regarded as having been generally successful in improving the image of the United States in Kenya. For example, after President Johnson addressed Congress on the new federal voting rights bill in early 1965, Attwood sent a copy of the speech to every member of the Kenya Cabinet along with a personal note—a gesture that had considerable impact.

Attwood gave a detailed account of his ambassadorial experiences in *The Reds and the Blacks; A Personal Adventure* (Harper, 1967), which has been praised for its lively style, for its arguments against American cold war obsessions in Africa, and for its "hard look at the Establishment," especially the problems of State Department overstaffing in Europe and Washington and slow promotion for career officers. He explained in his book his decision to leave the Foreign Service and return to journalism: "Also, interesting things were happening in the United States—alarming things, too—and, somehow, I was no longer content to be an expatriate who just read about them. I looked forward, in journalism, to helping enlarge public understanding of what we were up against, as a nation, and what we needed to do. In some ways, the action, for anybody who cared about the future, was now at home rather than abroad."

Resigning as United States Ambassador to Kenya in May 1966, Attwood became editor in chief of Cowles Communications. The following August he was made a vice-president and member of the board of directors as well. His overall task is to integrate the four Cowles periodicals, *Look*, *Family Circle*, *Venture*, and *Insider Newsletter*. He defined his objectives for *Look*, the most important of those magazines, in a memorandum in the August 9, 1966 issue: "We want to put out a magazine that is serious—without being stuffy; entertaining—without being frivolous; decent—without being prudish; and stimulating—without being sensational."

Within the year Attwood was embroiled in a legal tangle involving *Look* that would test his diplomatic powers as exactingly as his foreign service had done. In December 1966 Mrs. Jacqueline Kennedy announced that she would seek a court injunction on grounds of breach of contract to prevent the impending publication by Harper & Row of *Death of a President* by William Manchester and of its four-part serialization in *Look*, which was to begin on January 10, 1967. She declared that the book had "inaccurate and unfair references to other individuals." Attwood issued a statement pointing out that a considerable number of changes and deletions had already been made following several editorial conferences and that the magazine felt strongly "it would be improper to withhold this significant document from the American people." After *Look* agreed to modify some passages that Mrs. Kennedy found offensive, the suit was dropped, but *Look* had to ensure that foreign publications conformed to the American version in running their own serializations. *Look* had recovered more than half of the $650,000 it had paid for the serialization rights by the sale of those rights to European journals.

The only foreign publication that failed to conform was the German magazine *Stern*, and Attwood accordingly flew to Hamburg in January 1967 to persuade *Stern* to make the changes, or barring that, to bring suit against the magazine. Suit was brought later in January and a hearing was quickly set, but the court rejected *Look's* request for an injunction. *Look's* circulation rose from 7,500,000 to 9,500,000 per issue during the weeks of the Manchester issues.

In recognition of his distinguished journalistic achievement in magazine writing, in 1956 Attwood received the George Polk Memorial Award, presented annually by Long Island University. In 1960 the members of the New York Newspaper Guild voted him the winner of the Page One Award for magazine feature writing. He belongs to the Century Association, the Council on Foreign Relations, the American Foreign Service Association, the Institute for International Education, the Overseas Press Club, and the University Club in New York City.

On June 22, 1950 William Attwood married Simone Cadgene, who was born in the United States of French parents. The Attwoods have a teen-aged son and daughter, Peter and Janet, and a four-year-old daughter Susan. During their stay in Guinea, Mrs. Attwood, along with two other embassy wives, worked as a volunteer in the Conakry hospital. Attwood's hobbies are golf, bridge, tennis, swimming, and reading. He stands five feet eleven inches tall and weighs 165 pounds, and he has brown eyes and brown hair. Attwood is unpretentious in appearance, relaxed in manner, and exceedingly enthusiastic in his outlook. As Blaine Littel observed in his review of *The Reds and the Blacks* in *Book Week* (April 9, 1967), "What comes through . . . is the feeling that Mr. Attwood relished his assignments—that he plunged into his work with just the proper mixture of dedication and irreverence, and that he was determined to have fun as long as it lasted."

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AZNAVOUR, CHARLES (äz'nä-vōōr)

May 22, 1924- Singer; composer; actor
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A wistful, sad-eyed little French music-hall troubador, singing bitter-sweet songs of love dredged from his own experience and imagination, radically advanced the frontiers of popular song in France in the 1950's. He has become, in the 1960's, in the words of Laura Bell of *Life* (May 22, 1964), "the greatest international show business phenomenon of the decade." That Gallic *chanteur* is Charles Aznavour, vulnerable in appearance and limited in vocal endowment but dynamic in style and personality, whose intense performances have enchanted audiences from New York to Moscow and sold records in the millions. The haunting chansons that Aznavour writes and delivers in his unique foggy rasp are existentialist ballads, in turns droll and poignant, that depict love in all its aspects: frustrated and ecstatic, unrequited and fulfilled, lost and refound. Aznavour has summed up his message succinctly: "Live now—tomorrow, who knows?" Apart from his singing, Aznavour acts in the cinema, where he is most at home in gentle, pathetic, almost Chaplinesque roles such as that of the title character in François Truffaut's *Shoot the Piano Player.*

The scion of an Armenian theatrical family that fled to France to escape massacre by the Turks, Charles Aznavour was born Varenagh Aznaourian (spelled Aznavourian in some English-language sources) in the Latin Quarter of Paris on May 22, 1924. Published information on his parents' occupations is scant and sometimes conflicting. A consensus of sources suggests that his father, Misha Aznaourian who had been a singer in Armenia, worked as a cook in Paris and apparently opened a restaurant in partnership with Aznavour's grandfather on the Left Bank, and that Madame Aznaourian, an actress, did needlework to supplement the family income for some period of time.

The ambiance of the Aznaourian family circle was warm with mutual affection and lively with the songs of its Armenian heritage. Aznavour was profoundly influenced by his father's impassioned style of singing and his delight in entertaining, but he did not inherit his excellent voice. From infancy, Aznavour's voice was clouded by what he has described as "a little frog"—the result, according to at least one source, of paralysis in one vocal chord.

Aznavour made his stage and screen debuts in 1933, when he was nine, appearing in the play *Un Bon Petit Diable* at the Théâtre du Petit Monde in Paris and in the film *La Guerre des Gosses,* and he subsequently toured the provinces with theatrical companies. Until he was eleven he attended classes at the École des Enfants du Spectacle in Paris, and later at the École Centrale de T.S.F. (Central Radio School) and the Centre du Spectacle.

During adolescence Aznavour danced in nightclubs and, between bookings, supported himself by hawking newspapers and doing odd jobs. In 1944, after a stint with Jean Dasté's dramatic troupe, he developed a nightclub act with Pierre Roche, a singer and composer. As Roche's partner Aznavour began to write lyrics, and his career as a singer was launched in his duets with Roche. Free of illusions about his vocal limitations, he approached the singing with some trepidation, but he was encouraged to continue in it by Edith Piaf, the famous *chanteuse,* with whom he worked in a variety of capacities, including that of chauffeur. With her help he developed an idiosyncratic style in which the throaty quality of his voice was used to best advantage. Miss Piaf also encouraged Aznavour as a composer and inserted some of his songs into her repertoire.

CHARLES AZNAVOUR

Not surprisingly, Aznavour's love ballads did not immediately win general acceptance in a pop market accustomed to sentimental clichés. His songs in general, and in particular *I Hate Sunday,* one of those he wrote for Miss Piaf, were deemed too risqué for the airwaves and banned from French radio for several years. In New York in 1948, Aznavour made the rounds of song publishers without persuading a single one of them that his songs had market value. Some liked the songs but did not think the public was ready for them. A writer in *Time* (April 13, 1963) quoted Aznavour apropos the censorship, official and self-imposed, that kept him in a shadow for a decade: "They didn't want to hear my forbidden words. Nothing is dirty, everything is poetic—but moral hypocrites never admit this."

During his six-month stay in New York City in 1948, Aznavour found little employment outside of an engagement at Cafe Society Downtown, a Greenwich Village nightclub. "I was broke," he later recalled, as quoted by John Molleson in the New York *Herald Tribune* (April 25, 1965). "I lived at a hotel on West 44th Street and ate every night at Hector's on Times Square." He continued struggling for success into the 1950's, appearing in second-rate clubs from Canada to Africa. Audiences, apparently embarrassed or disoriented by the unusual nature of his songs, his style, and his appearance, seemed incapable of reciprocating the warmth and intensity of his performances until, in Casablanca in 1956, he made such a hit in a vaudeville show that the management of the theatre moved him up to top billing. His success in Casablanca led to his first big break, an engagement at the Cinéma Alhambra in Paris later in 1956. Within a short time after his appearance at the Alhambra, he became established as a recording artist in France, and in 1958 the final obstacle to his success was removed when the ban on his songs on French radio was lifted. In succeeding years his popularity rose to a peak in France, spreading to other countries through his records and his regular round of appearances at such places as Carnegie Hall in New York and the Caribe Hilton in San Juan.

In October 1965, when Aznavour opened at the Ambassador Theatre on Broadway in a one-man show called *The World of Charles Aznavour,* the critic for *Newsweek* (October 23, 1963) found the show "incomparably the most satisfying . . . of New York's otherwise wretched new season." The critic described Aznavour on stage: "Alone . . . except for a five-piece band behind him, in a voice that is somewhat husky, strong, and sometimes keening. . . , he sings twenty-seven songs, eleven of them in English. On the small stage, with no props, the tiny Aznavour creates real drama with voice, body, and hands: sudden, darting shifts of position, sly little reversals of posture. He is like a Pierrot in a tight business suit—lower lip thrust out, eloquent hands miming the meaning of his songs with gestures of irony, emphasis, or appeal. What comes through is a sense of buffeted, melancholy innocence in the midst of corruption, of art and life meeting in sober, singing agreement on the sadness of experience."

"At the heart of Aznavour's artistry," the *Newsweek* writer observed, "is a recognition that men love and lose at the same time, that the heart always falls short yet recovers for the next move." The writer cited the example of Aznavour's song "Reste" (Stay): "He pleads with his mistress to remain with him . . . yet knows that the night will end. When he tells her that he will 'warm her up again,' it is not a song of triumph, of boasting, but of sad, mortal generosity. He is never a seducer, never a promiser of thrills or secret, sophisticated pleasures; this is what makes him so different from Yves Montand, to whom he is often wrongly compared."

Aznavour does not class himself with performers he considers great popular singers, such as Frank Sinatra, Mel Tormé, and Sammy Davis Jr. In fact, he thinks of himself not as essentially a singer but as "a writer who sings his own songs." As lyricist, composer, or both, he has written about 700 songs over a period of a quarter of a century. The first to become popular was "J'ai bu," the lament of a man who has lost his beloved by alcoholism, which won the Grand Prix du Disque. Since then an average of five of his songs a year have reached the top ten of the pop charts in France, and in Argentina—to choose one significant international example—his recording of his "Que c'est triste, Venise" (Venice Blues) sold 200,000 copies, more than three times the sales of any comparable previous disc in that country. The technical aspect of Aznavour's music has been thus analyzed by Norman Nadel of the New York *World-Telegram and Sun* (October 15, 1965): "He uses a harmonic progression and beat familiar in music of the Beatles and other such groups. It's basically a repetitive sequence of tonic, sixth, subdominant and dominant chords, on top of which one can improvise almost any kind of melody."

Aznavour's songs range in mood from the happiness of "J'ai perdu la tête" and "Après l'amour" to the torment of "J'en deduis que je t'aime." One of his best known ballads is "Bon anniversaire," which begins with bitterness as a disillusioned husband looks with despair upon his wife and asks, "What could I have been thinking of?" The question sends his mind back over the years, to the girl he married. The memory rekindles love, and the song ends on a note of hope. Aznavour has said: "I write for people, about people, about human problems—and the first is love, but I don't always make it sweet. I leave it just as it is, with all the good and bad parts of it." In a similar vein he was quoted in the *Newsweek* article: "There are enough people to tell that everything is OK, that the sky is blue and the grass is green. I want to say that everything is not fantastic, but what is fantastic is life. Hope is the important thing."

On the stage, Aznavour has a presence that combines the nonchalance of a Maurice Chevalier with the sophisticated sincerity of a Sinatra. His tiny frame and expressive face respond to the urgencies of his song and message as he growls, points accusingly, or pouts like a child with hurt feelings. In his performances before French audiences Aznavour usually sings his songs without commenting on them. Before foreign audiences, he inserts explanatory patter, because he believes that an audience must have some understanding of what he is saying in order to appreciate how he is saying it. For the same reason, he has written some songs in, or translated them into, English. His album *The Time Is Now* is almost entirely in English. Another album available in the United States is *Formidable!*, the title of which comes from his song "For Me . . . Formidable," based on a bilingual pun. Aznavour also sings in Spanish, Italian, German, and Armenian. Although he is competent but slow and careful in English, he is generally fluent in the continental languages, and in his native French he speaks in rapid spurts.

Aznavour's first film role was that of the epileptic in Georges Franju's *La Tête contre les murs* (1959). He also played a supporting role in *Les dragueurs* (1959). His first starring role was that of the gentle little French baker who is a prisoner of war in Germany in André Cayatte's *Passage du Rhin (Tomorrow is My Turn).* Released in 1960, the picture won the grand prize at the Venice Film Festival and brought Aznavour the best-acting award at the Cannes Film Festival. Telling Aznavour, "I want to show your face to the public," François Truffaut built the movie *Tirez sur le pianiste (Shoot the Piano Player)* around him. In the film, released in 1960, Aznavour is a former concert artist who plays the piano in a neighborhood café and becomes involved with gangsters. Since 1960, Aznavour has been seen in the films *Un Taxi pour Tobrouk, Le Testament de l'Orphée, Horace 62, Le Diable et les Dix Commandements, Tempo di Roma, Cherchez l'idole,* and *Haute infidélité.* Aznavour separates his singing from his acting and has not sung in any of his films. In *Paris au mois d'août* (1966), a tender drama about a hopeless love affair between a young English girl (Susan Hampshire) and a married Frenchman (Aznavour) in Paris, he sings only after the story has come to an end. His motion-picture credits also include more than seven films for which he has written songs and music.

John Molleson in his New York *Herald Tribune* article was expressing a common opinion of critics when he called Aznavour's acting "discreet, subtle, and masterful." One of the reasons for his success in acting, as in singing, is an awareness of his own limitations. He does not aspire to classical roles because, as he has said, "I can't project in that way," and he judges carefully the suitableness of any prospective role for him. "I don't want to act in just any picture," he told Peter Lennon of the Manchester *Guardian* (March 27, 1963).

Charles Aznavour married Ulla Thorssell, a Swedish model twenty years his junior, on January 11, 1967 at the Flamingo Hotel in Las Vegas, Nevada, where he was then performing. He was married twice previously and has two children, Patricia and Patrick, by his earlier marriages. Aznavour has a town house in Paris and a chateau in Galluis, a hamlet thirty miles from the French capital. Aznavour, who has strong feelings of family and friendship, is surrounded by relatives and friends in Galluis. His parents live next door, in a house he built for them, and in nearby houses live his sister and her husband, Georges Garvarentz, and a friend from the 1940's, Fred Mella, the lead singer of the Compagnons de la Chanson. Aznavour is determined to be a free man despite his popularity, and his fans generally respect this determination, greeting him warmly but not forming clubs in his honor or mobbing him for his autograph. In Galluis he likes to walk about unshaven and in casual clothes. He did not learn to write music until he was well into his song-writing career, and he plays the piano, as he has put it, "badly."

As small and wiry as a jockey, Aznavour is five feet three or four inches tall and weighs 112 pounds. A teetotaler and a milk drinker, he is more American than French in his attitude toward food. His favorite dishes are ice cream and hot dogs, and he prefers quick lunches to long meals. He seldom relaxes. After a busy day, he writes songs for three hours, from five to eight o'clock, and is then ready for an evening of work or pleasure. One of his chief recreations is driving one or another of his many sports cars. "I can relax eternally when I'm dead," he has said. "Life has to be lived."

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ROBERT M. BALL

As Commissioner of Social Security in the United States Department of Health, Education, and Welfare, Robert M. Ball is responsible for administering a vast social insurance program that provides benefits to one out of every nine Americans. Since embarking on his civil service career as a field representative with the Bureau of Old Age and Survivors Insurance in 1939, Ball has contributed significantly to the Social Security program, serving in various administrative and advisory positions before his appointment to his present post in April 1962. He was one of the architects of its disability and Medicare provisions.

Since its inception in 1935, Social Security has become an integral part of the nation's social and economic structure. Contrary to the fears of its early detractors, Social Security has not discouraged its recipients from saving, nor has it prevented them from acquiring other assets such as pension funds, bank accounts, and additional insurance. The system has bolstered the economy by making senior citizens economically independent, elevating their status from a bare subsistence level to one of minimal comfort. The Social Security Administration (which superseded the Social Security Board in 1946) is also responsible for the federal credit union program, and since July 1966 it has also operated the Medicare program, which provides medical aid to the aged.

Robert Myers Ball was born in New York City on March 28, 1914, the youngest of the three children of Archey Decatur Ball, a Methodist minister, and Laura Elizabeth (Crump) Ball. During his early childhood the family moved to the suburban community of East Orange, New Jersey, where he and his brother, Theodore H. Ball, and his sister (now Mrs. Merle G. Wilson) grew up. At East Orange High School he played football, edited the yearbook, and was a member of the student government. In 1931, after graduating from high school, Ball entered Wesleyan University in Middletown, Connecticut. At first he majored in English, and he won a special prize in that field. During his senior year he changed his major to economics, having become fascinated with that subject as a result of his studies with Professor Norman Ware, a consultant to the newly created Social Security Board. As a student, Robert Ball had an outstanding scholastic record. He received several scholarships, and he was elected to Phi Beta Kappa. He also served as president of his social fraternity, Delta Kappa Epsilon, and he belonged to the Cannon Club and the college senate.

The suffering experienced by many Americans during the Depression awakened Ball's social conscience. After earning his B.A. degree *cum laude* in 1935, he continued his studies in economics at Wesleyan, with the aid of a Rich Fellowship. On acceptance of his thesis, called "The Craft-Industrial Union Dispute in the American Federation of Labor," he obtained the M.A. degree in 1936. After working in private industry Ball joined the Bureau of Old Age and Survivors Insurance in January 1938 as a field representative in the Newark, New Jersey office. He began his civil service career at the bottom rung with the rank of CAF-3 at an annual salary of $1,620. Although his first assignment appeared uninspiring, Ball felt that he profited from the experience. "I learned more about Social Security in those days of working at the grass roots than I could have learned in any other way," he has recalled. At the time, many of his clients were bewildered and frightened persons for whom the program was an entirely new experience, and he became convinced that the Social Security system must consider a client's emotional as well as physical needs.

His abilities were soon recognized by his superiors, who helped him to advance rapidly. Wilbur J. Cohen (now Under Secretary of Health, Education, and Welfare), who in 1939 served as assistant to the chairman of the Social Security Board, remembers Ball as "a simply superb administrator." In 1941 Ball was appointed manager of the Bayonne (New Jersey) field office, and in the following year he became assistant manager of the larger field office at Elizabeth, New Jersey. In 1943 he was transferred to the Social Security Board's central office in Baltimore, where he served as a training specialist until 1944 and as chief of the coverage extension unit of the Program Planning Section in 1945.

In February 1946 Ball temporarily left government service to join the American Council on Education as assistant director of its Committee on Education and Social Security (later known as the University-Government Center for Social Security). During the next three years he planned and directed seminars, courses, and lectures to train executive personnel in the Social Security Administration. Ball took on an additional job in the fall of 1947 when he became staff director of an advisory council on Social Security, established by the United States Senate Finance Committee to analyze the program and offer legislative recommendations for its improvement. "I saw [the Social Security] program as making a major contribution to the solution of the problem of poverty in the United States." Ball has said, as quoted by Oscar Schisgall in the book *Adventures in Public Service* (Vanguard 1963). "Its emphasis upon self-help, with rights based upon work and contributions, was very important to me. I considered social insurance to be a practical method of accomplishing a great social goal in a way that protected the freedom of the individual. I could think of no better way to serve this cause than to work with the Senate Advisory Council."

The advisory council, composed of high-ranking officials from labor, business, education, and government, prepared a detailed four-part report under Ball's supervision, covering old age and survivors insurance, permanent and total disability insurance, public assistance (including child health and welfare services), and unemployment insurance. The report included recommendations for increased cash benefits to reflect rising living costs; extension of coverage to new categories of workers, such as business and professional groups, household workers, farmers, railroad employees, and members of the armed forces; and a disability insurance plan.

In 1949 Ball returned to the Social Security Administration as assistant director of the Bureau of Old Age and Survivors Insurance, in charge of research and statistics. His principal task was to shape legislative proposals and to act as a liaison with Congressional committees, offering information and advice. By this time, the Social Security system had grown from a fledgling program, called impractical and socialistic by its critics, into a massive established insurance program offering old-age and death benefits totaling more than $56,000,000 per month to about 2,500,000 recipients.

In 1952 Robert Ball was appointed deputy director of the Bureau of Old Age and Survivors Insurance. When in April 1953 the Department of Health, Education, and Welfare was established within the President's Cabinet, and the Social Security Administration was placed under its jurisdiction, Ball briefed high-ranking officials of the new department on the structure and organization of the Social Security program. He also served as staff director to a group of consultants appointed by President Dwight D. Eisenhower to recommend further amendments to the Social Security laws. In response to administration requests, Congress passed laws extending old age and survivors insurance to an ever increasing number of workers, but the disability insurance program, which Ball had been supporting since 1949, was at first rejected both by the Eisenhower Administration and by Congress. The Senate and the House finally agreed on a compromise measure in 1956, granting Social Security benefits to permanently and totally disabled persons over fifty years of age, six months after the disability had been incurred. A proposal by Ball for the extension of Social Security benefits to depends of disabled workers was put into effect by Congress in 1958. In 1960 the fifty-year age limit was eliminated and insurance payments were made to all disabled workers regardless of age. Robert Ball looks upon the incorporation of the disability program into the Social Security system as a milestone in his career.

On March 20, 1962 President John F. Kennedy announced that Robert M. Ball would succeed William L. Mitchell, who was retiring, as Commissioner of Social Security. The appointment was confirmed by the Senate on April 3. Sworn into office on April 13, 1962, Ball took charge of the Social Security Administration, which at the time had some 37,000 employees in about 700 district offices throughout the United States. Addressing a conference of the American Public Welfare Association at Miami Beach in September 1962, Ball declared that "public welfare must begin to broaden its responsibilities" to include the retraining of persons on relief for gainful employment and to make help available also to those persons in need who do not apply for financial assistance. In June 1963 a new thirteen-member advisory council on Social Security was appointed, with Ball as chairman. The council issued a report in 1965, which made recommendations on the financing of the existing program, hospital insurance for the aged and disabled, and improvements in cash-benefit provisions.

As Commissioner of Social Security, Robert Ball has played a prominent role in planning and directing the operation of Medicare, the government-sponsored health insurance program for all Americans over the age of sixty-five. President Kennedy had made Medicare a campaign issue in the election of 1960 but the opposition of hospital administrators, medical associations, and some members of Congress delayed action on the program. Ball was a key figure in the drafting of legislation that resulted in the compromise Medicare Act of July 1965. The program provides free hospital care for sixty days for all persons over sixty-five, after the patient has paid for the first $40 of the costs. An additional voluntary plan, requiring enrollees to pay a premium of $3 a month, provides for payment of 80 percent of medical bills after payment by the patient of the first $50 of annual costs. More than 17,500,000 Americans over sixty-five (out of a possible 19,500,000) registered for the voluntary program.

Medicare went into effect smoothly and rapidly on July 1, 1966. By January 1967 some 6,700 hospitals, representing about 98 percent of the general hospital beds in the United States, had become affiliated with the program. A few hospitals in the South became ineligible for Medicare when they refused to desegregate their facilities. On January 1, 1967 Medicare was extended to nursing homes for patients who had been discharged from hospitals but needed special care not available at home. On May 31, 1967 Ball was named to a special panel established by the Department of Health, Education, and Welfare, to report within six months on the advisability of extending Medicare to cover prescription drug costs. (Legislation to this effect was rejected by the Senate in November 1967.) Ball reported in June 1967 that the cost of hospital care for 4,000,000 elderly patients during the first year of Medicare amounted to $2.4 billion. An additional $640,000,000 was paid during this period for doctor bills and other medical expenses.

Congress has periodically revised the maximum Social Security pension to meet rising living costs and has made corresponding revisions in the maximum taxable wage base and the percentage of tax to be deducted. Under the original Social Security Act of 1935, the tax amounted to only 2 percent of the first $3,000 of salary, 1 percent to be paid by the employee and 1 percent by the employer. Under the Medicare Act of 1965 the tax was increased from 7.25 percent (established by 1961 legislation) to 8.35 percent, while the taxable salary base was raised from $4,800 to $6,600. In December 1967 legislation was passed providing for a 13 percent increase in Social Security benefits, a hike in the taxable base to $7,800, and a progressive rise in the tax rate over the next ten years.

Commissioner Ball is the author of several articles and reports, covering such subjects as social insurance, poverty and welfare, retirement benefits, and health insurance for the aged. The distinguished service award of the Department of Health, Education, and Welfare was bestowed on Ball in 1954 in recognition of his outstanding contribution to the field of Social Security. In 1958 he was selected as one of the ten top government career officials by the National Civil Service League, a non-partisan citizens' organization. Ball received the Rockefeller Public Service Award in 1961 with a stipend of $3,500 for distinguished achievement as an employee of the federal government. Ball is a member of the National Council on Aging, the American Society of Public Administration, the National Conference on Social Welfare, and the International Club of Washington, D.C. He has served as a vice-president of the American Public Welfare Association, a member of the board of governors of the International Social Security Association, and a member of the committee of social insurance experts of the International Labor Organization. From 1950 to 1952 he served as staff director for a pension study sponsored by the National Planning Association.

On June 30, 1936 Robert M. Ball married Doris Jacqueline McCord, whom he had met while attending high school. Mrs. Ball is a former researcher for *Life* magazine. Their son, Robert Jonathan, a graduate of Wesleyan, now teaches English in a Connecticut school. They also have a teen-age daughter, Jacqueline Elizabeth. Ball is six feet one inch tall, weighs 190 pounds, and has gray hair and a ruddy complexion. His blue eyes are framed by black-rimmed glasses. In addition to his home on the outskirts of Baltimore, which he shares with his wife and daughter, a Siamese cat, and a collie dog, Ball owns a small cabin, built by his father, on Lake Winnepesaukee, New Hampshire, where he occasionally goes for a weekend. His favorite recreations include swimming, hiking, music, and the theatre, but his crowded work schedule allows him little leisure time. He is a Unitarian and a member of the Democratic party.

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BARNARD, CHRISTIAAN N(EETHLING)

1923- Surgeon
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The first successful human heart transplant operation in medical history was performed by Dr. Christiaan Barnard in Cape Town, South Africa in December 1967, when he implanted the heart of Miss Denise Duvall, a young automobile accident victim, in the chest of Louis Washkansky, who died of pneumonia eighteen days later. Dr. Barnard per-

DR. CHRISTIAAN N. BARNARD

formed a second such operation in January 1968, and the recipient of the heart in that instance, Philip Blaiberg, left the hospital two and a half months later, and is still alive and in moderately good health. By the end of 1968 nearly 100 heart transplants had been performed by doctors around the world. Many of the heart recipients have survived weeks or months after the operation. Barnard teaches surgery in the University of Cape Town Medical School and directs surgical research at the school's Groote Schuur Hospital.

An Afrikaner, Christiaan Neethling Barnard was born in 1923 in the village of Beauford West, South Africa, where his father was a Dutch Reformed minister. The father earned a meager salary, never more than forty-two rands—the equivalent of $59—a month, and Barnard and his three brothers grew up in conditions bordering on poverty. One of his brothers is Dr. Marius Barnard, his chief assistant on the Groote Schuur heart transplant team.

Barnard attended schools in Beaufort West before enrolling in the University of Cape Town Medical School, where he took his M.D. degree in 1953. He worked briefly as a general practitioner in Ceres, a village fifty miles from Cape Town, before joining the staff of the University of Cape Town Medical School as a research fellow in surgery. Caring for patients during the day, he did most of his research at night, between the hours of 10:00 P.M. and 2:00 A.M. The research facilities were severely limited. "We had no special laboratory for research, and I did all research in the animal house, in a tiny room," Barnard recalled in an interview presented over NBC television on January 6, 1968 and reprinted in the London *Observer* (January 14, 1968). "I had to bribe the nurses to prepare my sterile pack for the operation. . . . I had to . . . anesthetize them [the dogs on which he operated] myself. . . . But first I had to fetch the dogs from a local pound with my own car. I would arrive back at the medical school with dogs all over me, full of fleas."

Seeking more advanced facilities for pursuing his research and refining his surgical skill, Barnard journeyed to the United States at the end of 1955 and entered the University of Minnesota Medical School to study under the renowned surgeon Dr. Owen H. Wangensteen. During his first weeks on the Minneapolis campus Barnard supported himself by mowing lawns, washing cars, and doing other odd jobs. Before long, however, a grant from the Danzian Foundation for Medical Research freed him from economic distractions, and he was able to complete all the work for a Ph.D. degree within two years.

His area of concentration when he arrived in Minneapolis was gastrointestinal pathology, and he did some pioneering research on the birth defect known as congenital intestinal atresia, or closure of the intestinal passage. But his attention inevitably turned to heart surgery, because the latter field was just opening up at that time and the University of Minnesota Medical School was a leader in its development. Barnard performed his first heart operation in Minneapolis.

Upon his return to the University of Cape Town Medical School in 1958, Barnard became director of surgical research there. In 1960 he attracted international attention in scientific circles by transplanting a second head onto a dog. After the operation he went to the Soviet Union to discuss such transplants with surgeons who had previously performed the feat there. Meanwhile, he was concentrating on major heart surgery, and particularly on the replacement of diseased heart valves with artificial valves. "But I soon realized," he said in the NBC television interview, "that even with the ability to do this we would never be able to treat certain heart conditions. For example, a heart which has been badly destroyed by coronary disease may have hardly any pumping chamber left." By the fall of 1967 Barnard had behind him ten years of experience in major heart surgery, in working the heart-lung machine that maintains extra-corporeal circulation during heart operations, and in caring for patients who had undergone major heart surgery. Barnard decided that he and his coworkers were ready to attempt the transplanting of a human heart.

Barnard began to look for a potential recipient, and his choice fell on Louis Washkansky, a wholesale grocer who was dying of heart disease at Groote Schuur Hospital. "This was a man fifty-four years old who had extensive coronary artery disease with only about 20 percent of the muscle of the left ventricle still normal. The rest was all replaced by fibrous tissue. Unfortunately he also had diabetes. And he had an infection in his leg as a result of some treatment he had for oedema. He was bedridden, severely ill."

In November 1967 Washkansky agreed to submit to a heart transplant operation and Dr. Barnard and his thirty-man team went on twenty-four-hour call, waiting for the advent of a suitable donor. They first considered a boy mortally injured in an automobile accident, but he was rejected because lowered blood pressure after the accident had damaged his heart.

Finally, on the night of December 2, 1967, twenty-five-year-old Denise Duvall, hit by a car while crossing a Cape Town street, was rushed to Groote Schuur Hospital. Her blood type was suitable for Louis Washkansky, and when the examining neurosurgeon announced that her brain was so badly damaged that she would live only a few hours, Barnard and his team, with the permission of Miss Duvall's father, went into action. "We got the two operating theatres ready, one for the donor and one for the recipient," Barnard related in the NBC interview. "We anaesthetized the patient and started preparing him for a heart operation by opening his chest, ready to connect him to a heart-lung machine. As soon as the donor died we opened her chest and connected her to a heart-lung machine, suffusing her body so that we could keep the heart alive. I . . . cut out this heart. . . . We examined [it] . . . and as soon as we found it was normal we put it in a dish containing solution at 10 degrees Centrigrade to cool it down further. . . . We then transferred this heart to the operating room where we had the patient and we connected it to the heart-lung machine. From the time we cut out the heart it was four minutes until we had oxygenated blood going back to the heart muscle from the donor's heart-lung machine. We then excised the patient's heart." For the first time in the history of medicine, a doctor looked down on the patient he was treating and saw an empty pericardial cavity.

After placing Miss Darvall's heart in Washkansky's pericardial sac and suturing it, Barnard and his assistants began rewarming the heart. By the time the temperature had reached 35 degrees the heart was fibrillating vigorously. At that point an electric shock was applied, and immediately the heart began beating. The heart-lung machine was disconnected and Washkansky's chest was closed.

Whenever a foreign organism tries to invade a human body, the white blood cells are immediately marshalled to reject the invader. To suppress that rejection mechanism Barnard and his assistants gave Washkansky massive doses of the drugs azathioprine and cortisone supplemented with gamma rays from a cobalt-60 unit. Although the drugs succeeded in thwarting the body's natural defenses, they *ipso facto* left the body as a whole defenseless against infection. Washkansky contracted double pneumonia and died on December 21, eighteen days after the operation.

By coincidence, Dr. Adrian Kantrowitz was preparing to attempt a heart transplant at Maimonides Hospital in Brooklyn, New York at the same time that Barnard was making his preparations for the Washkansky operation. On December 6, 1967, three days after the operation in Cape Town, Kantrowitz and his team took the heart of a dead new-born baby and implanted it in another infant, a boy nineteen days old, who died six and a half hours after the operation.

The Columbia Broadcasting System flew Barnard to the United States to appear on the network television show *Face the Nation* with Kantrowitz and another heart surgeon, Dr. Michael DeBakey of Houston, in late December 1967. During his visit to the United States, Barnard was feted wherever he went, and he was a guest of President Lyndon B. Johnson at the LBJ Ranch in Texas. Later Barnard visited Europe, where he was besieged by crowds of autograph seekers and lionized by crowned heads.

Dr. Barnard performed his second heart transplant operation at Groote Schuur Hospital on January 2, 1968, replacing the diseased heart of Dr. Philip Blaiberg, a white fifty-eight-year-old retired dentist, with the healthy heart of Clive Haupt, a twenty-four-year-old stroke victim. Haupt was, in the parlance of segregationist South Africa, "colored," or of mixed racial ancestry, a fact that heightened the already intense international interest in the case. The National Broadcasting Company had made arrangements to televise the operation, but Dr. Barnard forbade entrance to the cameramen. His chief reasons for doing so were medical, but he also apparently wanted to avoid any publicity that might seem improper. Some of his colleagues in the medical profession had objected to the ballyhoo surrounding the first operation and had blamed Barnard for inviting it. Barnard, as quoted in an Associated Press dispatch in the New York *Times* (February 9, 1968), has answered his critics thus: "What can publicity do to me? I still earn my same salary. Even if I had 10,000 patients the publicity is not going to improve my financial status. I am not in private practice." He added: "It is the duty of the doctor to serve the public and also to let the public know what is going on. . . . The practice of withholding information and being secretive belongs to the past."

The second operation went much more smoothly than the first, and in their postoperational care of Blaiberg Dr. Barnard and his staff used to advantage the knowledge gained from their previous experience. The most important lesson they had learned was that the doses of steroid drugs for suppressing the rejection mechanism need not be as massive as the quantities given Washkansky. Blaiberg was given smaller quantities, and to compensate for his lessened resistance to infection he was kept in a sealed, germ-free suite of rooms at the hospital. On March 16, 1968, seventy-four days after his operation, Blaiberg was discharged from the hospital. In a Reuters dispatch in the New York *Post* (March 16, 1968), Blaiberg was described as "smiling and happy" and "greatly changed from the dying man who entered the hospital more than two months ago." Although he has since been severely ill for a time with hepatitis and a lung ailment, Dr. Blaiberg is still alive and enjoys a moderate amount of activity. On September 7, 1968 Dr. Barnard performed a third operation, transplanting the heart of a pregnant black woman into the chest of a white former policeman, Petrus Johannes Smith.

Peter Hawthorne, a South African journalist, has written a book on Barnard and his work called *The Transplanted Heart* (1968). Barnard himself is writing an autobiography under contract to Arnoldo Mondadori, the Italian publisher, who said in February 1968 that he was engaged in negotiations for worldwide publication of the book. *Dr. Christiaan Barnard Speaks on the World's First Human Heart Transplant,* an LP recording of a team discussion moderated by Barnard, was released by London Records in March 1968.

Dr. Barnard's intense, almost obsessive drive to accomplish the goals he sets for himself is partly explained by his nervous, energetic temperament and partly by the fact that he belives that he has not many years to work before rheumatoid arthritis cuts short his career. Aided by the daily use of drugs, he has been able thus far to keep the arthritic pain and swelling in his hands from interfering with his work. A piano player who likes Dixieland jazz, he keeps his fingers nimble by regular sessions at the keyboard.

Christiaan N. Barnard is married to the former Louwtjie Louw, who was a nurse when he met her at Groote Schuur Hospital. The Barnards live with their two daughters in a bungalow in the seaside resort of Zeekoevlei, eight miles from Cape Town. One daughter, Deirdre, a member of the South African water-skiing team, is ranked among the six best woman water skiers in the world. Barnard's favorite recreation is driving his power boat. He speaks fluent English with an Afrikaans accent, and he and his wife use English when they want privacy in conversation. Honors bestowed on Barnard include fellowships in the American College of Surgeons and the American College of Cardiology.

Helen Dudar in the New York *Post* (December 30, 1967) described Dr. Barnard as "unremittingly agreeable, a lean, young-looking man of forty-four with a sort of hayseed handsomeness and a garland of small courtesies." She went on: "Although Barnard takes his work seriously, he has a perspective about himself and his profession that fairly glitters with good humor." When he is at work, however, the Cape Town surgeon's most characteristic air is one of controlled tension. Before entering the operating room he paces nervously, smoking one cigarette after another, and some associates have said that his temper can be short and sharp. Resigning himself to the fact that he will probably never be without detractors who say that he is hard to work with or that publicity pleases him to an unprofessional degree, Barnard consoles himself with the thought that "they can never say that I have not met my duty, my obligations to my patients."

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Who's Who in America, 1968-69

BARR, JOSEPH W(ALKER)

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The chief of Congressional relations at the United States Department of the Treasury is Joseph W. Barr, the Under Secretary of the department, who came to the post in April 1965 with a background of wide training and experience in economics, politics, and government. After taking degrees in economics at DePauw and Harvard universities, he helped to manage businesses owned by his family in Indiana and Illinois, and he is still an officer in three of the companies: the O. L. Barr Grain Company, the Barr Development Corporation, and the Merz Engineering Company. Serving as a Representative in Congress from 1958 to 1960, he established an outstanding record as a member of the House Banking and Currency Committee. He assisted the Secretary of the Treasury in liaison work with Congress from 1961 until 1964, when he became chairman of the Federal Deposit Insurance Corporation. In his present post as the Treasury's lobbyist on Capitol Hill he is an important spokesman for the Johnson administration on such complicated and controversial matters as tax policy, regulation of interest rates, and federal spending in relation to inflation or depression in the economy. As Under Secretary he also handles the overall administration of the Treasury in behalf of Secretary of the Treasury Henry H. Fowler.

Joseph Walker Barr was born in Vincennes, Indiana on January 17, 1918, to Oscar Lynn Barr and Stella Florence (Walker) Barr. At DePauw University in Greencastle, Indiana, where he majored in economics, he took his B.A. degree, along with a Phi Beta Kappa key, in 1939. He did his graduate work in theoretical economics at Harvard University and earned his M.A. degree there in 1941. It has been observed that Barr was probably one of the few students of Sumner H. Slichter at Harvard who refused to accept the professor's thesis that strong inflationary pressures are inevitable in a full-employment economy.

Barr was the commander of a submarine chaser in the Mediterranean during World War II and won a Bronze Star for sinking a German sub at Anzio. Discharged from the Navy in October 1945 with the rank of lieutenant commander, he returned home to help manage his family's businesses in grain elevators, farm equipment financing, banking, theatre operation, and real estate. He also participated in community affairs, serving at various times as a member of the Central Indiana Council of the Boy Scouts of America, an adviser to the local juvenile court, a director of Flanner House, and state chairman of the United Negro College Fund. He also served as treasurer of the Marion County (Indiana) Democratic Committee.

In 1958 Barr was nominated to run on the Democratic ticket for the Congressional seat held by Republican Charles B. Brownson in Indiana's Eleventh District, which Brownson had carried in 1956 with 59.4 percent of the vote. Upsetting precedent in the traditionally Republican district, Barr defeated Brownson by a vote of 113,674 to 104,555. He took his seat in Congress on January 3, 1959 and was assigned to the House Banking and Currency Committee. His voting record in the Eighty-sixth Congress was liberal for a man of his business background but conservative for a Northern urban Democrat. During his first year he voted with the Republican-Southern Democrat conservative coalition 36 percent of the time, and he was in opposition to the Democratic majority in 23 percent of his votes. On one occasion he was one of four Democrats in the House who voted with the Republicans to sustain an Eisenhower veto that would otherwise have been overridden. Labor organizations rated

Barr's overall record as being 75 percent in accord with union legislative preferences.

His knowledge of economics gave Barr unusual stature for a first-term Congressman. Chairman Brett Spence of the Banking and Currency Committee leaned heavily on his assistance, sending him on fact-gathering expeditions to the Department of the Treasury, the Federal Reserve Board, the World Bank, and the International Monetary Fund, and Barr helped to write and defend legislation creating the Inter-American Bank and the International Development Association. Finding himself unable to provide an answer when a fellow Congressman asked if the United States could afford to transfer gold to the International Monetary Fund or the World Bank, he conducted an eighteen-month study of the balance-of-payments problem, particularly as it relates to the overseas programs of the United States. One of his major conclusions, reached with the help of John Kenneth Galbraith, the Harvard economist, was that a lack of regular, clear, up-to-date information hampered the very discussion of the subject. He recommended that the balance of payments be made an integral consideration of the national budget and that the Bureau of the Budget be charged with the responsibility for projecting the balance of payments for each fiscal year.

"Unlike the vast majority of freshmen Congressmen," wrote Ephraim Kahn, Washington correspondent for the banking magazine *Burroughs Clearing House* (June 1964), "his ability and his flair both for getting things done and for getting along with people was recognized by the leadership of the House, including the late Speaker, Sam Rayburn." Among those he impressed on Capitol Hill was John F. Kennedy, then a Senator from Massachusetts, who shared with Barr an interest in the United Negro College Fund, among other causes. Barr supported Kennedy's Presidential aspirations and campaigned for him in 1960. On November 7, 1960, when Kennedy was elected President, Barr himself lost his House seat to Republican Donald R. Bruce, who received 154,676 votes to Barr's 133,153.

When Barr relinquished his seat in the House, President Kennedy appointed him assistant to Henry W. Fowler, the Under Secretary of the Treasury. Fowler's jobs were to supervise administrative detail at the Treasury and to handle the department's relations with Congress. Barr took over the latter task almost completely for Fowler, and he helped to prepare many of the legislative proposals that he carried to Capitol Hill, including highly technical bills concerning Federal Reserve control of vault cash and reserve city classification and controversial measures on tax reform and increases in the statutory debt limit. In presenting the proposals to Senators and Representatives, Barr proved himself a disarming tactician, capable of exerting his powers of persuasion without alienating those on whom the powers were used. "Even those against whom he fought the hardest—the American Bankers' Association, for example, over last year's proposal to withhold taxes on interest payments," Eileen Shanahan observed in the New York *Times* (July 29, 1963), "emerged from the struggle both liking and respecting him."

JOSEPH W. BARR

On July 22, 1963 President Kennedy announced that he intended to nominate Barr to the $20,000-per-year chairmanship of the Federal Deposit Insurance Corporation when that post became vacant in August 1963. When August came, however, Barr was busier than ever at the Treasury, trying to push tax legislation and other Treasury-supported bills through Congress, and the FDIC post was still vacant when Kennedy died in November 1963. Finally, on January 14, 1964 President Lyndon B. Johnson named Barr to the FDIC chairmanship, and Barr assumed the post nine days later.

The Federal Deposit Insurance Corporation, one of the first of Franklin D. Roosevelt's New Deal agencies, was established in 1933 to promote stability in the banking system in the United States by restoring and maintaining the confidence of depositors. The corporation gives absolute protection against the hazard of bank failure by insuring every account in participating banks up to $15,000. Banks that are members of the Federal Reserve System must have FDIC insurance, and non-member banks may obtain it if they satisfy FDIC requirements. When Barr took office, 13,621 banks—about 97 percent of all banks in the United States—were participating in the FDIC program.

As chairman of the Federal Deposit Insurance Corporation, Barr, taking steps to make the corporation a national source and depository for financial statistics, increased its annual expenditure on research from $250,000 to $1,000,000. He initiated a two-year series of conferences to establish closer rapport between state banking supervisors and the FDIC, and he sought to establish an internship program that would contribute to the development of a national reserve of economic experts with experience in government. Participants in the proposed program would spend four years at graduate school and another four years rotating through such agencies as the Treasury, the Federal Reserve Board, and the FDIC. Some might then enter careers in government, but most would go into academic life, business, or other civilian careers and be on call for up to four years of service to the government when needed.

When the First State Bank of Dell City, Texas collapsed in July 1964, the FDIC, at Barr's direction, moved in to keep the bank in operation until such time as local businessmen were ready to take over the enterprise. It was the first instance of the FDIC actually running a bank since 1935. When the Frontier Bank of Covelo, California was declared insolvent in the summer of 1964, Barr made another departure from usual policy. So that checks written by the bank's depositors would continue to clear without interruption, a branch of the Wells Fargo Bank was set up without delay in a trailer next to the bank.

Altogether seven banks failed in 1964, and another four were declared insolvent in the first quarter of 1965. Testifying before the Senate investigations subcommittee on March 11, 1967, Barr noted three factors in the failures: "Dishonest activities, acquisition of bad assets financed by high-cost funds not received in the usual course of business and carried as certificates of deposits, and sudden, unsavory shifts in bank control." Other testimony at the subcommittee hearings indicated that some racketeers were invading the banking field and using it as a respectable fence for "hot" money. (The oddest of the FDIC's encounters with the underworld came when it took over the assets of the bankrupt First National Bank of Marlin, Texas and found itself the custodian of a Houston brothel.) To prevent and detect crimes in banking, Barr established an investigative unit within the FDIC and improved the agency's liaison with the Department of Justice. At his urging Congress passed a law requiring all insured banks to report any and all changes in ownership.

Only about one in seven of the banks insured by the FDIC is also examined by the agency, the others falling under the prior jurisdiction of either the Comptroller of the Currency or the Federal Reserve Board. The national banks insured by the FDIC, about 4.800 in number, are supervised by the Comptroller of the Currency. About 6,900 of the insured state-chartered banks are inspected by the Federal Reserve Board. Only the remaining state banks are regulated as well as insured by the agency. The overlapping jurisdictions of the three agencies have long engendered inter-agency rivalry, and during Barr's tenure at the FDIC open conflict often flared between him and James J. Saxon, the Comptroller of the Currency. In a speech in October 1964, for example, Saxon called for a sharp curtailment of federal regulatory control of state banks, and Barr at a news conference replied that what Saxon wanted would, in effect, be a return to the "wildcat banking" of the nineteenth century. On other occasions, Barr charged that the Comptroller's office denied the FDIC access to bank examination reports and Saxon accused Barr of making "political footballs" out of national bank failures.

In April 1965, when Henry H. Fowler became Secretary of the Treasury, Barr was moved back to the Treasury at Fowler's request to become Under Secretary, in charge of administration and Congressional relations. In July 1965 Barr went before the fiscal policy subcommittee of the Joint Economic Committee of Congress to present the Johnson Administration's view that the government could spend more money on the Vietnam war without raising taxes or causing inflation, and he even hinted that a tax reduction might be possible in 1966. Thirteen months later, however, in testimony before the House Rules Committee, Barr gave the first indication that the Administration planned to seek a tax increase to pay for the war and prevent inflation.

On June 1, 1967 Barr argued before the Senate Finance Committee in favor of the Johnson Administration's controversial bill to appropriate federal funds for election campaign financing. Pummeled with what Walter Pincus in the Washington *Post* (June 2, 1967) called "a withering volley of questions and criticism" from the Senators, Barr was forced to admit several deficiencies in the proposed legislation but he nonetheless urged its immediate passage. On August 7, 1967 he testified before the House Banking and Currency subcommittee on consumer affairs in favor of legislation that would force any company making loans or extending credit to consumers to state clearly not only the rate of interest but also the cumulative cost. "The consumer now finds it impossible to select from all the credit sources available that one which is cheapest or best for his needs . . . ," he pointed out. "Such confusion in a $13-billion consumer purchase category is not in the national interest."

Barr has taken a special interest in the federal program that guarantees the repayment of loans made to college students by banks and other private lenders. When the program began in 1965 tight credit conditions made lenders cautious about participating in it and its progress was lethargic. A special committee, headed by Barr, was established to solve the problems in the program and find ways to make it more effective. On February 4, 1967, in a speech to the New York chapter of the American Institute of Banking, Barr outlined a plan that would make it possible for a college student with a satisfactory academic record to borrow money directly from the federal government to finance his studies. The money would be paid back as extra income taxes during the course of the student's working life. Repayments would vary in accordance with the income of the individual. Students who went on to become wealthy would pay back more than they borrowed, while others might pay back less.

Barr's approach to economics and politics has been categorized as "moderate liberal." A writer in the New York *Times* (April 20, 1965) called him "a kind of Rexford Guy Tugwell of New Deal days who does not accept that the law of supply and demand is an immutable economic dictum that must work at all times and in all circumstances." His mastery of political string pulling is partly explained by his pleasant, handsome appearance and his extroverted personality, in which an outward exuberance is combined with an intense inner drive.

Joseph W. Barr and the former Beth Ann Williston of Indianapolis were married on September 3, 1939. They have five children: Bonnie (Mrs. Michael Gilliom), Cherry, Joseph Williston, Elizabeth Eugenia, and Lynn Hamilton. The Barrs are camping enthusiasts and have seen most of the

United States in pursuing their outdoor recreation. "In the process we all got the feel of this great country," Barr has written. "I had seen most of it at one time or another but never before had I had the chance to live so close to it. There is no better way to understand it." Barr is an Episcopalian and in Indianapolis he served as clerk of the vestry of Trinity Episcopal Church.

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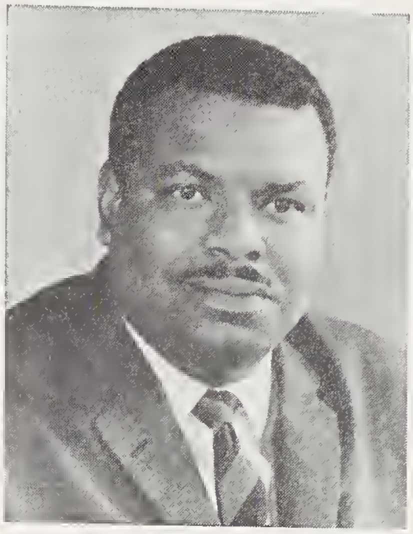

ERROL W. BARROW

BARROW, ERROL W(ALTON)

Jan. 21, 1920- Prime Minister of Barbados
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On November 30, 1966, after 341 years of British rule, the Caribbean island of Barbados became an independent nation within the British Commonwealth. Its first Prime Minister, Earl W. Barrow—who had served as Premier of the self-governing island colony since 1961—played a major role in leading the country toward independence. A successful lawyer with a distinguished World War II record as a Royal Air Force pilot, Barrow entered the colonial parliament as a member of the Barbados Labour party in 1951 and was a founder of the Democratic Labour party in 1955. As Prime Minister, Barrow—who also serves as Minister of Finance and Minister of External Affairs—has taken steps towards alleviating the domestic problems of overpopulation and unemployment and towards closer cooperation among the Caribbean nations. Under his leadership, Barbados in 1967 became the first member of the British Commonwealth to be admitted to the Organization of American States.

Barbados, the most easterly of the Caribbean islands, lies about 200 miles northeast of Trinidad. With an area of 166 square miles and a population of some 245,000—about 90 percent of African or racially mixed background—it is one of the most densely populated areas in the world. The Bajans—as the people of Barbados are familiarly called—take considerable pride in their English tradition. Settled in 1627, Barbados had been unintermittently under British control until it achieved independence in 1966. Since 1639 the island has had an elected legislature, and in 1961 it became fully self-governing. Nevertheless, although Barbados has one of the highest literacy rates in the world, it is plagued by severe economic problems resulting from its one-crop economy, based on sugar, and its economic dependence upon Great Britain. To overcome chronic unemployment, the government of Barbados hopes for a boom in tourism. Because of its mild climate the year round and its attractive beaches, the island has much to offer tourists. Just in time for the independence celebrations a new Hilton hotel opened in Barbados to attract American tourists, who make up the majority of the island's visitors.

Errol Walton Barrow was born in St. Lucy, Barbados on January 21, 1920. His father, the Rev. Reginald Grant Barrow, was an Anglican clergyman and the headmaster of a school. His mother, Ruth (O'Neal) Barrow, was the daughter of a well-to-do plantation owner and sugar mill proprietor. An uncle, Dr. Charles Duncan O'Neal, founded the Democratic League and Workingmen's Association, the first activist social organization in Barbados. Barrow has three sisters: Nita, who is adviser on nursing education to the World Health Organization; Ena, the matron of a boys' industrial school in Trinidad; and Sybil, a pharmacist on St. Croix in the Virgin Islands. His brother is a mechanical engineer in Trinidad.

For his early education Barrow went to the Virgin Islands, where he attended the Primary Danish School on St. Croix. Upon his return to Barbados he studied first at Wesley Hall Boys' School and then, from 1931 to 1934, at Combermere. In 1934 he entered Harrison College, the leading boys' school in Barbados, where he won the Island Scholarship in classics. After graduating from Harrison College in 1939, Barrow taught for a year at the Boys' Foundation School.

In 1940 Barrow joined the Royal Air Force, serving first as a pilot officer and later as a flying officer. Trained as a navigator in Canada, he flew coastal command missions off Nova Scotia and then was assigned to England for the invasion of Europe. He flew fifty-three operational missions, including action in the battles of Bastogne and Arnhem. After the war he continued to serve for two years as an RAF pilot, and in 1947 he was attached to the British Air Ministry. On one occasion, during his peacetime service, he crash-landed on the North Sea coast of England en route from Hamburg to London. Another time, in 1946, he was forced to land on a frozen lake in the Soviet zone of Germany while flying to a four-power conference in Berlin as the personal navigator to the commander in chief of the British forces in Germany.

On completing his service with the RAF in 1947, Barrow enrolled in the University of London to study economics at the London School of Economics and Political Science. Concurrently he read law at Lincoln's Inn, and he was at that time the only student permitted by university authorities to take the two courses of study simultaneously. In 1949 he passed his bar examinations, and in 1950 he obtained a B.S. degree in economics. Returning to Barbados, he opened a law practice that soon flourished. He became legal counsel to the Antigua Labour Union and the St. Kitts-Nevis Trade Union. His court appearances in Trinidad, St. Lucia, and Antigua, as well as in Barbados, made him well-known as a lawyer through most of the British West Indies. He also became active in politics as a member of the Barbados Labour party, founded and led by Grantley H. Adams. Representing the constituency of St. John's, Barrow was elected to the House of Assembly—the lower house of the colonial legislature—on December 20, 1951, when, under the Representation of the People Act of 1950, universal adult suffrage was achieved for the first time in Barbados. In 1955 Barrow, who favored more vigorous reform policies than Adams, joined with others in seceding from the Barbados Labour party and became cofounder of the Democratic Labour party.

Barrow served as parliamentary leader of the Democratic Labour party until 1956, when he lost his parliamentary seat in the general elections. The Democratic Labour party at that time received only four of the twenty-four seats in the House of Assembly. A by-election in 1958 brought Barrow back into parliament. In the following year, he was elected chairman of the Democratic Labour party and became Finance Minister in the Cabinet. Meanwhile, the Democratic Labour party had been gaining considerable strength. In the general elections of December 4, 1961 it obtained twelve of the twenty-four seats in the House of Assembly, and Barrow succeeded Dr. H. G. H. Cummins as Premier. In the view of some observers, Barrow's success may have been influenced by the absence from the local political scene of Sir Grantley H. Adams, who had been elected Prime Minister of the Federation of the West Indies in 1958.

After the Federation of the West Indies failed in 1962 and a subsequent attempt to create a smaller federation of the "little eight" islands also proved unfeasible, Barrow's policies as Premier were characterized by a cautious and responsible promotion of independence for the island. Although Barrow had generally been identified with pan-Caribbean movements, which favored stronger ties for Barbados within the Western Hemisphere and less dependence on Europe, he viewed the Federation of the West Indies with skepticism, attributing its failure to the fact that "it was built from the top instead of the bottom." In May 1962 Barrow led his country's delegation to the Federation Conference in London, and in September of that year he attended the Conference of Commonwealth Prime Ministers there. He was present at Heads of Governments of Commonwealth Caribbean Countries conferences in Trinidad in July 1963, in Jamaica in January 1964, and in British Guiana in March 1965. Barrow also served as chairman of the West Indies Shipping Conference in Trinidad in 1964, and of the West Indies Sugar Conference in Barbados in 1965. On the domestic scene, Barrow took steps to alleviate unemployment by promoting agricultural diversification and industrial development, and he also tried to attract more tourists and foreign investors.

In August 1965 Barrow's government published its independence proposals which were approved by the House of Assembly in early 1966. An independence conference was held in London in June 1966. To guarantee enough accommodations for visitors, the independence ceremonies were strategically scheduled to take place between the summer, when the cricket season was at its height, and the beginning of the tourist season in December. In the national elections of November 5, 1966—the last to be held before independence—the Democratic Labour party won fourteen seats, and Premier Barrow was reelected to his own constituency.

On November 30, 1966, amid celebrations that featured steel bands, calypso singing, and dancing in the streets, Barbados ended 341 years as a British colony and became the twenty-sixth member nation of the British Commonwealth. At the Parliament building in Bridgetown, the national capital, the Duke of Kent, representing the British Crown, presented the instruments of government to Barrow who, in addition to assuming the title of Prime Minister, also took on the ministerial portfolios of Finance and External Affairs in the new Cabinet. Representatives of Cuba and Haiti were conspicuously absent from the gathering of eighty invited representatives at the celebrations because Barrow felt that their presence might be interpreted as approval of their regimes and that it might offend other nations. On taking office as Prime Minister, Barrow declared that his government would maintain friendly relations with the democratic nations of the Western Hemisphere.

At a press conference earlier that day, Barrow had revealed that Barbados would be the first Commonwealth nation in the Western Hemisphere to apply for membership in the Organization of American States. He expressed the hope that the move would pave the way for other Commonwealth countries, notably Trinidad, Jamaica, and Guyana (formerly British Guiana) to join the O.A.S. Commenting on the 1965 intervention in the Dominican Republic by the United States, he said: "The unilateral act of the United States in Santo Domingo . . . did not appeal to us. If we had a Commonwealth bloc in the O.A.S., we feel that the chances of a recurrence of the Santo Domingo incident would be lessened." Barrow also indicated that an important motive for joining the O.A.S. was the fact that as a member state, Barbados would be eligible for assistance from the Alliance for Progress development fund, which would help to solve some of the country's pressing economic and social problems.

On December 9, 1966 Barbados became the 122d member of the United Nations. Aware of the world organization's problem in dealing with an ever-increasing number of small and politically inexperienced states seeking admission, Barrow has proposed a plan under which newly independent states would be placed under U.N. trusteeship until they were capable of carrying out their obligations as member states of the U.N. Barrow's goal to bring Barbados into the Organization of American States was realized on October 4, 1967, when the country became the twenty-second member of the organization. At that time he promised that his country would meet all its obligations to the O.A.S., "especially those relating to collective security."

As Prime Minister, Barrow has continued to work toward closer cooperation among the countries of the Caribbean area. In October 1967 he was host to the Heads of Governments of Commonwealth Caribbean Countries conference. Barbados enjoys a close relationship with Guyana, partly because of Barrow's friendship with Prime Minister Forbes Burnham. The two Prime Ministers are cofounders of the proposed Caribbean Free Trade Area, which also would include Antigua. Relations with Canada particularly interest Barrow, since 70 percent of all financial institutions and 75 percent of all banks in Barbados are Canadian. He presented his views on that subject in his book *Canada's Role in the West Indies,* published by the Canadian Institute of International Affairs in 1964.

On November 18, 1945 Earl W. Barrow married Carolyn Plaskett of Montclair, New Jersey, whom he met in Canada in 1943. Mrs. Barrow, the daughter of an Episcopal minister, is a graduate of Oberlin College in Ohio and of an art school in France. They have a daughter, Lesley, and a son, David O'Neal. A huskily built, broad-shouldered, energetic man with a British sense of humor, Barrow has been described as the only active volcano on the island of Barbados. His recreations include flying, sailing, fishing, skin-diving, tennis, and photography. He is a freeman of the Guild of Air Pilots and Air Navigators and a member of the Barbados Light Aeroplane and Barbados Cruising clubs. He holds a life membership in the National Association for the Advancement of Colored People. In 1966 he received an honorary LL.D. degree from McGill University in Canada. Lions International presented him with its Head of State award for "outstanding service to the country" in November 1967.

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Operatic preeminence in the Mozart-Strauss-Wagner repertory and an equally distinguished reputation in the concert hall are the crowning achievements that have brought the veteran conductor Karl Böhm new acclaim in his seventies. The Austrian maestro, who did not make his American debut until February 1956, has restored the opera conductor to a position of equal importance with the leading opera singers. Since joining the Metropolitan Opera as a principal conductor during 1957, Böhm has scored repeated triumphs there in successive seasons with such works as *Don Giovanni, Fidelio, Salome, Lohengrin, Wozzeck,* and *Die Frau ohne Schatten.*

KARL BÖHM

The son of Leopold Böhm, a lawyer, and the nephew of General Stöger-Steiner, the former Austrian Minister of War, Karl Böhm was born in Graz, Austria on August 28, 1894. After attending the local Gymnasium, he studied at the Karl-Franzens University (the University of Graz). Although he took up law studies in emulation of his father and later obtained a law degree, Böhm eventually enrolled in the Graz music conservatory, where he studied piano and theory. He also studied under Eusebius Mandyczewski, the Austrian musicologist and composer, in Vienna. Appointed by chance as a coach at the Graz Opera in 1917, Böhm was conducting there by the age of twenty-five.

The earliest triumph of his career, which proved to be a turning point for him, came with his ambitious Graz production of Wagner's *Lohengrin.* To fill out the provincial opera house's small chorus and create a suitable effect in the big choral scenes, Böhm persuaded the town's male and female *gesangverein,* the local choral society, to pitch in and help. By rehearsing three times a week for months in advance, and even more frequently as the big day approached, they achieved an effect beyond anyone's expectations. Böhm himself was left hoarse with suppurated vocal chords because he had insisted on singing every part in the score during the rehearsals.

Among the members of the audience at that performance was maestro Karl Muck, one of the world's greatest conductors. Renowned for his work at the Bayreuth Festival and with the Boston Symphony, Muck was acclaimed as a foremost Wagner interpreter. He was so impressed with Böhm's talent that he offered to tutor the fledgling conductor in Wagner interpretation. Böhm worked on several of Wagner's operas with the master, including the entire *Ring* series, *Parsifal, Tristan und Isolde,* and *Die Meistersinger.* At the age of twenty-six, Böhm was ready to tackle *Tristan und Isolde.* The effect was not wholly to Muck's liking, but his own steely control and highly personal style were eventually to have a profound influence upon his young disciple. In March 1960 critic Edward Downes of *High Fidelity* magazine remarked on the flexibility, warmth, and sensitivity of Böhm's *Tristan* at the Metropolitan, an interpretation that had lost none of the sense of control and proportion that characterized another *Tristan* conducted by Böhm that Downes had heard twenty-five years earlier at the Munich State Opera.

Graz, where he was promoted to first conductor in 1920, was the stepping stone to greater things for Karl Böhm. It led first to Munich, where he came in contact with the next significant musical influence in his career, the Mozartian interpretations of Bruno Walter, then Generalmusikdirektor at the Residenztheater. It marked the beginning of Böhm's long devotion to Mozart, which later deepened during his relationship with Richard Strauss, himself a Mozart disciple and one of the greatest modern conductors of Mozart's music.

Böhm recalls that Strauss once declared he would give all his own operas just to have been able to compose the two measures of transitional music in the first act of *Don Giovanni* that join the end of the offstage minuet to the prayer "Protegga il giusto cielo." Coming from a composer as sure of his own merits as the self-confident Strauss, it was an eloquent admission; such details helped to lend depth to Böhm's interpretations of Mozart, setting him aside from less gifted conductors who might never have noticed the significance of the two-measure transition.

By the time he was thirty-three, Karl Böhm was Generalmusikdirektor at the Darmstadt Opera, and four years later he moved up to the same post at the Hamburg Opera House, one of Germany's leading houses. It was while Böhm was at the Hamburg Opera in 1933 that Richard Strauss visited him there to prepare the local première of *Arabella,* beginning a friendship and artistic collaboration that ended only with the composer's death in 1949. In the years that followed the 1933 Hamburg encounter, Böhm conducted most of Strauss's major orchestral and operatic works in the composer's presence and heard Strauss himself lead most of his own compositions. On June 24, 1935 he conducted the première of Strauss's *Die schweigsame Frau (The Silent Woman)* at Dresden. Frowned upon by Nazi authorities, the Strauss opera was withdrawn after only a few performances. The long discussions with the composer and the broad conducting experience with his works were invaluable and contributed to Böhm's present eminence as one of the world's foremost interpreters of Richard Strauss.

After Hamburg, Böhm spent nine years as head of the prestigious Dresden Opera, where he succeeded Fritz Busch, and finally, in 1943, he was appointed director of the Vienna Opera. As the music critic Edward Downes put it in *High Fidelity* (March 1960), "In the world of Central European opera there was no higher place to go." From 1950 until 1954 Böhm served as director of German repertory at the Teatro Colon in Buenos Aires, and for a decade beginning with 1945 he was often a guest conductor at European opera houses. Böhm was reappointed director of the Vienna Opera in 1954 for a term of five years, and he conducted the opening performance in the reconstructed opera house in November 1955. Under fire from local critics who opposed his frequent absences from Vienna to fulfill guest commitments elsewhere, he resigned the post in March 1956. Relieved of administrative burdens, he could now devote himself fully to conducting, his first love. One month earlier he had made his American debut as guest conductor with the Chicago Symphony Orchestra.

Böhm made his decisive Manhattan debut during the 1957-58 opera season, when he made his first appearance at New York City's Metropolitan Opera, opening the new season on October 28, 1957 as the conductor of Mozart's *Don Giovanni.* The event was hailed in the local press as "an artistic sensation" and confirmed Böhm's place among outstanding living opera conductors. The performance of the great work "cast its spell over a grateful audience," wrote one critic, and another praised Böhm's glowing direction and rapport with the "grace and joy and dramatic fervor of Mozart's wonderful score." When the same production was revived at the Met the following season under Böhm's baton, New York critics welcomed a version that improved on the previous year's première. Paul Henry Lang of the New York *Herald Tribune* (January 16, 1959) said it was not a corpse that had been exhumed, but a vibrant, living thing. He attributed to Böhm the transformation of what is so often a group of great but competitive soloists given to ringing arias and heroics into "the most patrician operatic ensemble imaginable" and called Böhm "Envoy Extraordinary and Plenipotentiary from the court of Vienna, Mozart's court."

Shortly after his impressive Met repeat of *Don Giovanni* in early 1959, Böhm again impressed the critics by his conducting of Wagner's *Die Meistersinger.* Lang of the New York *Herald Tribune* (January 23, 1959) observed that Böhm imposed unity upon the gigantic work and placed each scene in its proper context. Lang detected a rare luminosity and flexibility in the Metropolitan Opera orchestra. Listening to the same opera several months later, under the same conductor, the critic found the orchestral work "superb, often chamber music-like, never in the singers' way."

One of Karl Böhm's most demanding operatic tests in the United States came on March 5, 1959 with the Metropolitan Opera première of Alban Berg's taxing and controversial *Wozzeck.* It proved to be just as much of a personal and artistic triumph for Böhm as it had been in Europe. Howard Taubman of the New York *Times* reported the following morning that the first-night audience roared its approval of Böhm before the second and third acts, and he called Böhm "the conscience of the production." According to Taubman, the difficulties and complexities of the score evaporated under Böhm's conducting. Two seasons later at the Metropolitan much of the standing ovation at the end of the opera was still being reserved for Karl Böhm and the orchestra. With Karl Böhm conducting the chorus and orchestra of the Berlin German Opera, the Deutsche Grammophon Gesellschaft stereo recording of *Wozzeck* in 1965 won the highest honor bestowed by the American record industry—a Grammy award as the best opera album of 1965. In frequent demand as a conductor of operatic recordings, especially in works by Wagner, Mozart, and Strauss, Böhm has also led recorded performances by the Berlin Philharmonic, the Berlin Radio Symphony Orchestra, the Berlin State Opera, the Philharmonia Orchestra, the Saxon State Orchestra, the Vienna State Opera, the Vienna Symphony Orchestra, and the Vienna Philharmonic. When his recording of *Don Giovanni* for Deutsche Grammophon was released in the fall of 1967, several critics acclaimed Böhm and the orchestra of the Prague National Theatre as the stars of the performance.

When Böhm made his Carnegie Hall concert debut as guest conductor of the New York Philharmonic Orchestra on December 8, 1960 with a program that featured works by Mozart, Brahms, and Hindemith, Paul Henry Lang characterized the occasion as an "exclusive reign of impeccable taste and fine musicianship." Critics agreed that Böhm, a decided success at the Met, was equally in command at Carnegie Hall. In *Musical America* (January 1961) Robert Sabin reported that the program, "a test of basic artistry and distinction of musical personality," furnished Böhm with an immediate triumph. A week later eye trouble that had developed during rehearsals with the New York Philharmonic forced him to cut short his two-week engagement and fly to Vienna for emergency surgery.

While touring the United States with the Berlin Philharmonic the next season, Böhm conducted Strauss's *Don Juan* and Beethoven's Seventh Symphony in Washington. The Washington *Post* (November 20, 1961) critic Paul Hume called that "master demonstration in sound" one of the greatest concerts heard in Constitution Hall in that or any other season, with Böhm proving himself a musician of unusual perceptions as well as an orchestral master of profound taste. Böhm conducted his first Metropolitan Opera presentation of Wagner's *Parsifal* on March 22, 1961 in what Harold C. Schonberg of the New York *Times* considered to be an unusually supple performance. Schonberg commented that Böhm's guiding hand was felt at all times, not simply beating time but controlling the score and the singers alike.

Back with the New York Philharmonic the following season, Böhm scored a solid success in Philharmonic Hall on November 1, 1962 with Mozart's Jupiter Symphony and the demanding, hour-long Bruckner Symphony No. 7. The program was so fine, according to Ross Parmenter in the New York *Times* the next day, that it made Philharmonic concertgoers realize what they had missed two seasons earlier because of Böhm's eye trouble. An admiring Igor Kipnis of the New York *Post* saw in Böhm a "pillar of lyricism and strength." According to New York *Herald Tribune* critic Ronald Eyer, during the Bruckner work the Philharmonic sang as it had sung for almost nobody since the passing of Bruno Walter. Successive concerts that month brought Böhm one accolade after another.

Böhm's European festival appearances in 1963 included four performances of *Tristan* at Bayreuth, two of *Ariadne auf Naxos* in Munich, and ten operas at Salzburg, as well as Vienna performances of Alban Berg's dodecaphonic *Lulu*. The centennial of Richard Strauss's birth, 1964, was a busy year for Böhm and featured two new Strauss productions for the Salzburg Festival. Another Böhm project for the 1963-64 season involved taking the Berlin Philharmonic and a full cast to Japan for performances of Beethoven's Ninth Symphony and *Fidelio* and Mozart's *Marriage of Figaro*.

In reviewing Böhm's interpretation of *Fidelio* at the Metropolitan with Birgit Nilsson and Jon Vickers, Miles Kastendieck of the *Christian Science Monitor* (February 1, 1963) ranked it as "one of the outstanding performances of many years." On the occasion of a revival of the Beethoven opera three years later, Alan Rich of the New York *Herald Tribune* (January 10, 1966) greeted Böhm's return with the opinion that there was no finer operatic conductor in existence. Early January of 1963 brought the Metropolitan première of the Strauss opera *Ariadne auf Naxos* under Böhm's direction. Although he had kind words for the discerning conducting, Kastendieck of the *Christian Science Monitor* felt that Böhm did not inject the vitality needed to make the opera sparkle. However, Harriet Johnson of the New York *Post* thought the performance the biggest success scored by any maestro that season.

Writing from Vienna about a production of Strauss's *Daphne* for the New York *Times* (May 27, 1964), Harold C. Schonberg reported that the greatest ovation was reserved for conductor Böhm, who had premièred the work at Dresden on October 15, 1938. On January 19, 1965 Böhm returned to the Met after a season's absence to conduct Wagner's *Der Fliegende Hollaender (The Flying Dutchman)* and won an ovation for a performance charged with what Harriett Johnson of the New York *Post* called a rare orchestral excitement, confirming her opinion of Böhm as one of the two or three top living operatic conductors.

One of the most successful Böhm creations at the Metropolitan during the 1965-66 season was Strauss' *Salome*, unanimously praised by the reviewers as a triumph. The Metropolitan's first *Don Giovanni* of the season on October 8, 1966, conducted by Karl Böhm, moved Alan Rich of the *World Journal Tribune* to observe that, for the first time in more years than he cared to remember, the company had come up with a genuine Mozart conductor. The following week Böhm led a Metropolitan performance of Richard Strauss's *Die Frau ohne Schatten* (The Woman Without a Shadow) described by several critics as one of the proudest moments in the history of the opera house. When Wieland Wagner's production of his grandfather's *Lohengrin* was presented by the Metropolitan two months later, Harold C. Schonberg noted in his New York *Times* review (December 10, 1966) that if applause meant anything, Böhm was the hero of the evening.

Sponsored by Sol Hurok in his international series, Böhm and the Vienna Philharmonic inaugurated a succession of concerts by visiting orchestras at Carnegie Hall on September 24, 1967. Early that same month he had conducted the Vienna Philharmonic in a series of four concerts that opened Austria's official participation in Montreal's Expo 67 World Festival.

When the Vienna Philharmonic helped to celebrate the New York Philharmonic's 125th anniversary at a gala opening concert on October 3, 1967 in Philharmonic Hall of Lincoln Center, Böhm was on the podium for most of the evening, except when Leonard Bernstein took over as guest conductor of Beethoven's Leonore Overture No. 3. During the intermission the Vienna Philharmonic's Ring of Honor, usually given to individuals, was presented to the New York Philharmonic. On October 12 Böhm reciprocated Bernstein's contribution by conducting a brisk performance of Mozart's Symphony No. 35 in D ("Haffner") with the New York Philharmonic.

On May 2, 1927 Karl Böhm married Thea Linhard, a soprano who was introduced to him by Bruno Walter. When not on tour, they make their home in a garden apartment in the Viennese suburb of Grinzing, where the conductor keeps a collection of fifteen clocks ticking in perfect unison in the bedroom. Their only child, Karlheinz, is a well-known actor. Böhm, who is scholarly in appearance, rises early and exercises vigorously. He is fond of rice but eats few sweets so that he can keep his weight around 154 pounds. Accustomed to substitute a three-hour nap for noonday lunch, Böhm takes only breakfast and evening dinner. A Roman Catholic, he once sheltered a Jewish industrialist for a year and a half in Vienna during World War II.

The Austrian government honored Karl Böhm on his seventieth birthday in 1964 by granting him the honorary title of "General Music Director of Austria." A statue of Böhm stands in the foyer of the Berlin Opera House. He received the Brahms Medal of the City of Hamburg in 1933; the Bruckner Medal in 1942; the Golden Mozart Medal of Salzburg in 1959; and the Grosses Silbernes Ehrenzeichen in 1959. Böhm also received the Mozart Ring of the City of Vienna, and he is the latest recipient of the American Bruckner Society Award. He is an honorary member of the Vienna Philharmonic Orchestra and an honorary citizen of the City of Graz.

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Dr. Daniel J. Boorstin, the Preston and Sterling Morton Distinguished Service Professor of History at the University of Chicago and a member of its faculty since 1944, has been described by a reviewer for the *National Observer* (September 20, 1965) as "no ordinary historian," but "a practitioner of 'social history,' a field that for years has struggled to gain respectability alongside the more conventional fields." In his award-winning work *The Americans*—of which two volumes, subtitled *The Colonial Experience* (1958) and *The National Experience* (1965), have thus far been published—and in other writings, he has propounded the thesis that the uniqueness of American social and political institutions stems from the practical reaction of the American people to the realities of their natural environment.

Daniel Joseph Boorstin was born on October 1, 1914 in Atlanta, Georgia, one of the two sons of Samuel Aaron Boorstin, a lawyer, and of Dora (Olsan) Boorstin. His grandparents on both sides of his family were Russian-Jewish immigrants. His brother, Robert L. Boorstin, is an investment counselor in Beverly Hills, California. Boorstin grew up in Tulsa, Oklahoma, where he had moved with his family at the age of two. After graduating from Central High School in Tulsa in 1930, he entered Harvard University at the encouragement of his mother. Undecided about a career, he majored in English history and in literature, studying with Professor F. O. Matthiessen, who greatly inspired him. At Harvard, Boorstin also served as editor of the undergraduate daily, the *Crimson*. A senior honors essay that he wrote about Edward Gibbon's *History of the Decline and Fall of the Roman Empire* brought him the Bowdoin Prize in 1934, when he graduated from Harvard *summa cum laude* with a B.A. degree.

Awarded a Rhodes Scholarship, Boorstin studied law at Balliol College, Oxford University, where he won the Jenkins Prize and the Younger Prize. "My three and a half years abroad were divided equally between trying to fit into the aristocratic life of Oxford and on vacation enjoying the bohemian vagrancy of the Continental Left Banks," Boorstin has recalled. Encouraged by the noted political scientist Harold J. Laski, he read law at the Inner Temple in London and attained a double first—Oxford's highest academic honor—on receiving a B.A. in jurisprudence in 1936, and a Bachelor of Civil Laws (B.C.L.) degree in 1937, both with first-class honors. Called to the English bar in 1937 as a barrister-at-law, he became one of the few Americans qualified to plead cases in the English courts.

Although he had considered settling in England, Boorstin decided to return to the United States on completing his studies at Oxford. In 1937-38 he held a Sterling Fellowship at the Yale Law School, which awarded him a Doctor of Juridical Science (J.S.D.) degree in 1940. Persuaded by his former teacher, F. O. Matthiessen, to return to Harvard, Boorstin served as a tutor in American history and literature there and at Radcliffe College from 1938 to 1942, although he had little formal background in these areas. Concurrently, from 1939 to 1942, he taught a course in American legal history at Harvard. Only a few students, however, were attracted to the course.

At Harvard, Boorstin was for a time swept up in the left-wing radicalism that dominated campus life in the 1930's. "Nearly everybody I knew in these days who was interesting humanly or intellectually was 'leftist' and thought they had a duty to 'do' something about the state of the world," Boorstin has said. Along with many other idealistic young academics, Boorstin signed petitions, supported socialist causes, and joined organizations. For a brief period, in 1938-9, he belonged to a Communist party cell, an experience that he has recalled as "boringly instructive." Soon however, repelled like many other intellectuals by the Nazi-Soviet Pact of 1939, the Soviet mock trials and repressions, and the unthinking dogmatism of the Marxist left, he grew increasingly disenchanted with radicalism, although he continued to support liberal and anti-Fascist causes. The outbreak of World War II, he has recalled, "swept us up into a common patriotic concern for the survival of our country and of our own opportunities."

In 1942 Boorstin was admitted to the Massachusetts bar. Rejected for military service for medical reasons and because of dependency, he was called to Washington, D.C. that same year to take a minor legal post with the Lend-Lease Administration. Convinced that government work was not for him, he left Washington, D.C. after a few months to join the faculty of Swarthmore College in Pennsylvania. There he taught European history, a subject about which, he recalls, "I knew little, and in which I had no special interest." His students included navy personnel, studying under the V-12 program. Boorstin recalls that during his two years at Swarthmore he "never felt entirely at home in the midst of all the self-conscious good-will of that extremely Quaker community."

Boorstin joined the faculty of the University of Chicago in October 1944 as one of a group of teachers working under president Robert M. Hutchins in setting up an interdisciplinary program in the social sciences. Delighted with the stimulating atmosphere, the high caliber of his students and colleagues, and the freedom given him to write, he remained at the University of Chicago, serving from 1944 to 1949 as assistant professor in the history department. In 1949 he became an associate professor of American history in the university's graduate school and was promoted to professor in 1956. On October 1, 1966 Boorstin was appointed to an endowed chair, that of Preston and Sterling Morton Professor of History. The designation "Distinguished Service Professor"—the highest honor the university can confer on a scholar serving on its faculty—was added to Boorstin's title in January 1968.

DANIEL J. BOORSTIN

His occasional visits abroad, as lecturer and researcher, gave Boorstin the opportunity, as he has put it, "to learn something about America from the outside." In 1950-51 he was in Italy as Fulbright visiting lecturer at the University of Rome, and in 1955 he was a consultant to the Social Science Research Center at the University of Puerto Rico, working on a study of Puerto Rican nationalism. In 1957 he spent six months at the University of Kyoto, Japan as a visiting professor of American history and then toured Korea as a lecturer. In 1959-60 he went on a lecture tour that was sponsored by the United States Department of State, visiting Turkey, Iran, Nepal, India, and Ceylon. He taught at the University of Paris in 1961-62, where he was the first incumbent of its chair of American history. During the 1964-65 academic year Boorstin was in England as Pitt Professor of American History and Institutions at Cambridge University, and as a Fellow of Trinity College, Cambridge.

In his first book, *The Mysterious Science of the Law* (Harvard Univ. Press, 1941), Boorstin examined the philosophical, scientific, religious, aesthetic, and historical ideas upon which Sir William Blackstone constructed his eighteenth-century *Commentaries on the Laws of England* (1765-69). His second work, *Delaware Cases* 1792-1830 (West, 1943), is a three-volume compendium of law reports, transcripts, digests, and other documents, covering the legal history of the state of Delaware during that period.

In *The Lost World of Thomas Jefferson* (Holt, 1948), Boorstin examined the thought of Jefferson and others of his intellectual milieu, such as Benjamin Franklin, Thomas Paine, Joseph Priestley, and Benjamin Rush. In that book he expounded the environmental interpretation of American history that he was to develop more fully in his later work. He described the American mind as a product of the natural environment of the New World that enabled Americans to slough off their European cultural preconceptions and develop thought patterns consistent with their unique experiences. Boorstin's environmental thesis seems to reflect the influence of the noted American historian Frederick Jackson Turner, who in his pioneering *The Frontier in American History* regarded the frontier as the primary influence in shaping the American character.

The Genius of American Politics (Univ. of Chicago Press, 1953) is a revision of the Charles R. Walgreen Foundation Lectures that Boorstin delivered at the University of Chicago in February and March 1952. In that work he elaborated upon the thesis that "the genius of American democracy comes . . . from the unprecedented opportunities of this continent and from a peculiar and unrepeatable combination of historical circumstance." Thus, while "the European concept of a political community is of a group oriented toward fulfilling an explicit philosophy," in the United States values and institutions developed organically from the nation's origin in a state of nature, and its political life is characterized by pragmatism. In the view of J. W. Lukacs, who reviewed the book for *Commonweal* (July 24, 1953), Boorstin is one of a "small but honorable group of principled, liberty-loving American thinkers who aim to restore American conservative cornerstones." A reviewer for the London *Economist* called Boorstin "the Burke of the Wabash," comparing him to Edmund Burke, the British orator, statesman, and philosopher who defended the old order.

In 1958 Random House published *The Americans; The Colonial Experience,* the first volume of Boorstin's *magnum opus,* on which he had been working for about twenty years. The book opened with an affirmation of its thesis: "America began as a sobering experience. The colonies were a disproving ground for utopias. . . . Dreams made in Europe . . . were dissipated or transformed by the American reality. A new civilization was being born less out of plans and purposes than out of the unsettlement which the New World brought to the ways of the Old." Boorstin went on to examine four colonial experiments—the Puritans of Massachusetts, the settlers of Georgia, the planters of Virginia, and the Quakers of Pennsylvania. He found that the Puritans, the Virginians, and the Georgians had abandoned ideology and coped pragmatically with the environmental pressures of the New World, while the Quakers failed at the practical task of government partly because of a "pre-occupation with the purity of their own souls and a rigidity in all their beliefs." Maurice Dolbier, reviewing the work in the New York *Herald Tribune* (October 15, 1958), wrote that Boorstin "makes his points tellingly, with wit and logic and a wealth of illuminating quotations from the correspondence, the books and newspapers of the period." The book was awarded the Bancroft Prize for books in American history, diplomacy, and international relations by Columbia University in 1959.

In *America and the Image of Europe* (Meridian Bks., 1960), a paperback collection of essays, Boorstin attempted to explode what he views as popular misconceptions about Europe and the history and national character of Americans. Popular culture and the mass media were the targets of criticism in Boorstin's next book, *The Image; or, What Happened to the American Dream* (Atheneum, 1962), published in paperback under the title *The Image; A Guide to Pseudo-Events in America* (Harper, 1964). In it, Boorstin maintains that because of the power of mass media, contemporary Americans live in a world of self-created illusions, or "pseudo-events," in contrast to natural and spontaneous experience. The book prompted some reviewers to rank Boorstin with such contemporary social critics as David Riesman and Vance Packard.

In the second volume of *The Americans,* subtitled *The National Experience* (Random House, 1965), Boorstin continued to document his thesis about the nature of American culture and civilization, this time covering the period between the Revolutionary War and the Civil War. The book won the Francis Parkman Prize of the Society of American Historians for 1966 as the book that best combined historical scholarship and literary excellence. A third and final volume of the series, tentatively titled "The Americans: The World Experience," has not yet been published.

From 1951 to 1955 Boorstin served as American history editor of the *Encyclopaedia Britannica.* He is the editor of the *Chicago History of American Civilization* series, which in 1967 comprised more than twenty-five volumes. Boorstin edited the two-volume work, *An American Primer* (Univ. of Chicago Press, 1967), a collection that pairs eighty-three documents with essays by eighty-three American historians or public figures, presenting the historical background of each document and analyzing its impact. The selections tend to reflect Boorstin's own views concerning the uniqueness of the American experience.

An articulate commentator on the current American scene, Boorstin often makes his views known in articles and speeches. Addressing a meeting of journalists in Chicago in October 1967, Boorstin expressed concern over the growth of dissent in the United States. He contrasted dissent, which he defined as "secession from society," with disagreement, which may lead to reform, and he concluded that while "disagreement is the life blood of society, dissension is its cancer." Asked to comment on the rising tide of violence in the United States, Boorstin suggested in an interview in *U.S. News & World Report* (June 17, 1968) that every American should "expunge violence from the list of respectable techniques for securing political and economic ends" and "ostracize his fellow citizens and groups, regardless of how worthy their purposes may be, where they use violence or condone it."

In 1967 Boorstin was appointed by President Lyndon B. Johnson to the American Revolution Bicentennial Commission. In the following year he became the only member of the academic community to serve on the President's Industry-Government Task Force on Travel. He is a member of the Colonial Society of Massachusetts, American Historical Association, Mississippi Valley Historical Association, Southern Historical Association, Phi Beta Kappa, and International House of Japan. In 1968, he was awarded an honorary Litt. D. degree by Cambridge University.

Dr. Daniel J. Boorstin and his wife, the former Ruth Carolyn Frankel, whom he married on April 9, 1941, live near the University of Chicago campus. They have three sons, Paul Terry, Jonathan, and David West. Mrs. Boorstin edits her husband's works and is also editor of a children's page for a newspaper. Boorstin is five feet ten and one-half inches tall, weighs 175 pounds, and has brown hair and hazel eyes. His favorite recreations are tennis, walking, and exploring in the woods, and his clubs are the Elizabethan Club at Yale, the Reform Club in London, the Cosmos Club in Washington, D.C., and the Quadrangle Club in Chicago. He is of Jewish faith and is a political independent.

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BOROS, JULIUS (NICHOLAS)

Mar. 3, 1920- Golfer
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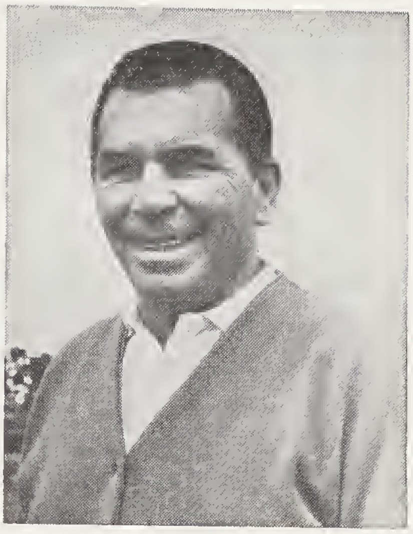
Among the most enduring of American professional golfing champions is Julius Boros, whose laurels over a span of two decades include two United States Open crowns (1952 and 1963), the Professional Golfers Association championship (1968), and the Westchester Golf Classic trophy (1968). Boros, the oldest player ever to win the Open and PGA titles, is now, at forty-eight, superannuated by ordinary pro golfing standards, and he suffers from arthritis, bursitis, and myocarditis. But his game shows no sign of decline, and he is hitting longer than ever. He is also making more money than ever. In 1968 he collected $144,337, and his career earnings add up to $713,359, the fourth highest in professional golf.

One of six children of Lance and Elizabeth Boros, Julius Nicholas Boros was born in Fairfield, Connecticut on March 3, 1920. His father, a laborer and machinist who had immigrated from Hungary, rarely earned more than $20 a week when Boros was growing up. Boros began playing golf as a caddie at the Greenfield (Connecticut) Country Club when he was still in elementary school. Small for his age, he was dubbed "Peanuts" by some of the adult golfers. At the time of his graduation from elementary school he stood only four feet nine inches high and weighed about 100 pounds.

While attending Roger Ludlowe High School, Boros added more than a foot to his stature and began to develop his hefty physique. At the high school he boxed, starred on the basketball team, and captained the golf team. From high school he went to the University of Bridgeport, where he majored in accounting. After college, he found a patron in the late Roger Sherman, who owned the Rockledge Country Club and a construction company in Hartford, Connecticut. Employed by Sherman as an accountant for the construction company, Boros was permitted to spend a portion of his working time on the golf course. On the Hartford course he received a little informal tutelage from Tommy Armour, but otherwise he was completely self-taught.


JULIUS BOROS

As a medic in the United States Army Air Corps during World War II, Boros was assigned to the air base in Biloxi, Mississippi, where the commanding general was a golfing buff. Boros remained in Biloxi throughout the war, spending much of his off-duty time playing golf with the general. After the war he returned to his sinecure at the Sherman Construction Company and established himself as a leading amateur in the New York-Connecticut area. In the national amateur competition in 1948 he reached the fifth round, and in the following year he reached the quarter finals.

In December 1949 Boros turned professional. To assure himself an income during the nontournament season, he became the resident pro and golf shop concessionaire at the Mid-Pines Country Club in Southern Pines, North Carolina. The club was managed by the father of Ann Cosgrove, an amateur golfer who had encouraged Boros in his decision to turn pro. Miss Cosgrove, who married Boros in May 1950, died of a cerebral hemorrhage after giving birth to a son in September of the following year. Her death was a shattering blow to Boros, a devoted husband, who had leaned heavily on his wife for moral support. But, swallowing his grief, he golfed stolidly on, because, as a friend later explained, "He knew that she would have wanted it that way."

Boros' earnings in his first two years on the pro tour were a modest $2,000 and $4,697. He finally hit his stride in June 1952, when he surprised prognosticators by defeating Ed Oliver and Ben Hogan in the United States Open at Dallas, Texas. "I was driving well, which is the strong part of my game, on those narrow fairways," he later said, in explaining his victory in golf's toughest and most prestigious event, "and, for once, my putting was not erratic." The following August he edged out Cary Middlecoff for what was then golf's richest prize, the $25,000 world championship tournament at the Tam O'Shanter Country Club in Chicago. He finished the year with total earnings of $37,032.97 and the Professional Golfers Association's Golfer of the Year award.

In 1953 Boros failed to win a major tournament and his earnings dropped to $5,959. The following year he won the Ardmore and Carling opens and collected $16,987. His earnings in 1955, when he again won the Tam O'Shanter world championship, were $63,121, and he picked up another $56,000 from exhibition matches made possible by his championship status. He slumped in 1956 and 1957, failing to win a major tournament and bringing home $5,358 and $9,321 respectively. In 1958 he won the Carling and Arlington Hotel opens and pocketed $29,817, and in 1959 he took the Dallas Open and earned $18,044. In 1960 he won the Colonial National Invitation and the Buick Open and earned $24,557. Although his combined earnings in 1961 and 1962 exceeded $37,000, he failed to win a major tournament in either of those years.

In June 1963—when he was, at forty-three, already theoretically beyond his prime—Boros scored an upset over Arnold Palmer and Jackie Cupit to win his second United States Open—a prize that has eluded many other great golfers even in their best years. In that event, held in Brookline, Massachusetts, Boros, Palmer, and Cupit finished the regulation seventy-two holes tied at 293. In the eighteen-hole playoff that followed, Boros fired a 70 for a three-stroke edge over Cupit and a six-stroke margin over Palmer. He thus became the oldest golfer—by seventy-two hours over 1920 champion Ted Ray—ever to win the United States Open. Boros also won the Buick Open and the Colonial National in 1963. He collected $77,356.67 in winnings for the year and for the second time was named Golfer of the Year by the PGA.

Following his victory in the Greensboro Open in 1964, Boros went into a two-year slump during which he reaped $82,715 in fees and prizes but won no major tournaments. In 1967 he suddenly hit his old stride again, winning the Phoenix and Buick opens and the Florida Citrus Tournament and averaging 70.79 shots per round in twenty-three other tournaments. His official earnings for the year were $126,785.

In July 1968 he won the PGA championship—with a prize of $25,000—by shooting 281 for four rounds over the sun-baked Pecan Valley course in San Antonio, Texas. Four weeks later he overtook novice Bob Murphy on the final hole of the final round of the Westchester Golf Classic at Harrison, New York to finish first with a total score of 271. The Westchester prize of $50,000 boosted Boros's total earnings for the year to $144,357. Only Billy Casper, with $146,685, earned more. In career earnings Boros ranks fourth, behind Arnold Palmer, Billy Casper, and Jack Nicklaus.

Boros' outstanding characteristic, in private as in public, is his quiet equanimity. Unflappable under stress, he never loses his temper or raises his voice, according to those close to him. Under the appearance of being "plodding" and "phlegmatic," as some observers have described him, he is actually cooly efficient. He makes decisions quickly, without wasting words or indulging in ruminations, and he follows through confidently and resolutely, at a relaxed, steady pace. On the course he pursues his game with absolute, poker-faced concentration, a cigarette usually dangling nonchalantly from his lips. "In an era of tortuously slow professional golfers . . . ," John Underwood wrote in *Sports Illustrated* (March 25, 1968), "he calculates how he will hit the ball even as he comes on it, and once there he does not primp over it in the style of Jack Nicklaus or go through the contortions and the preening of Arnold Palmer. His is a kind of golf-polo: up to the ball, into position, wham." Although he appears dour when playing, his attitude toward others, including caddies whose mistakes may cost him points and money, is friendly and considerate. "He does not make the star's social error of patronizing the people who hover around his game," John Underwood wrote in his *Sports Illustrated* article. "He is never unfriendly, is gracious and adaptable whether they play like Jack Nicklaus or have a twenty handicap."

Julius Boros' nickname is Jay, but colleagues and fans also call him Moose, Big Julie, the Bear, and similar epithets characterizing his heft (six feet, 210 pounds). By his first marriage Boros has a son, Jay. In 1955, four years after the death of his first wife, Boros married Armen Boyle, a former airline stewardess and the daughter of a golf pro. By his second marriage Boros has three daughters Joy, Gay, and Jodi, and three sons, Julius, Gary, and Guy. The family's home is a house near the ocean in Fort Lauderdale, Florida. A dedicated family man, Boros has said that he would like to spend less time on tour and more at home, enjoying his family and fishing for snook, "but I've got seven kids to educate, and the first one starts college in a couple of years. Where else could I make this kind of money?"

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BOYD, MALCOLM

June 8, 1923- Episcopal priest; author
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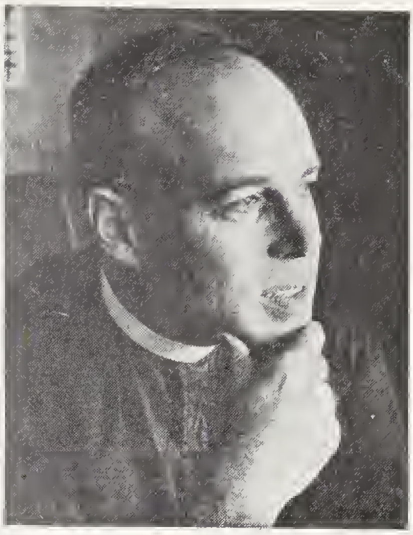
One of the new "secular" clergy, Father Malcolm Boyd is an Episcopal priest who started out as a television and motion picture executive and has since established a reputation as a "pop" evangelist ministering to the alienated generation. Boyd is currently Episcopal chaplain-at-large to American college students and assistant to the rector of the Church of the Atonement in a Negro parish in Washington, D.C. Convinced that the church has to break out of its ghetto and take its place on the battlefront of contemporary causes, Boyd has taken part in freedom rides, and his articles on civil rights in the weekly magazine *Ave Maria* won him the Catholic Press Association's 1965 prize for journalism. His conviction that the pulpit should go where the people are—since the people are the church—brought him into the spotlight of a San Francisco nightclub, the hungry i, in the fall of 1966, where he delivered his "pop prayers" to guitar accompaniment. Although *Mademoiselle* magazine once named him "Disturber of the Peace," Father Boyd refuses to think of himself as controversial. "I am a Christian Existentialist," he has said.

Malcolm Boyd was born in Buffalo, New York on June 8, 1923, the only child of Melville Boyd, an investment banker, and Beatrice (Lowrie) Boyd. When he was a child his parents separated, and he moved to Denver, Colorado with his mother. He attended the East Denver High School, where he worked on the school newspaper and literary magazine and served as a correspondent for the Denver *Post.* After graduating from high school in 1940, Boyd went on to the University of Arizona in Tucson, where he majored in journalism and minored in economics. His extracurricular activities at the university reflected the interests he had shown in high school: the literary magazine and the campus newspaper, and he made a few excursions into the field of communications when he took a job as staff announcer for radio station KVOA in Tucson. Boyd obtained his B.A. degree in 1944.

Bronchial trouble kept Boyd out of service during World War II, and after his graduation from college he went to Hollywood, California to work for Foote, Cone & Belding, Inc., the advertising agency, as a junior executive at $50 a week. In search of independence, he left the agency in 1946 and produced a homemaker's hour on radio. He then joined Republic Pictures, where he negotiated contracts for radio appearances by the studio's stars. In 1949, along with Mary Pickford and Buddy Rogers, he formed Pickford, Rogers and Boyd, Inc., an agency that packaged shows for radio and television. As vice-president and general manager of the firm, he acquired such a favorable reputation that he was elected the first president of the Television Producers' Association of Hollywood.

To the astonishment of his associates, in 1951 Malcolm Boyd decided to abandon his Hollywood career and study for the Episcopal ministry. "It's too complex to explain briefly," he told Helen Dudar in an interview for the New York *Post* (February 10, 1961), "but in a somewhat simplified form, this is what happened: I was involved in mass media from a standpoint of taking and exploiting, and I became totally dissatisfied with it. My life had little meaning beyond each day." He entered the Church Divinity School of the Pacific, in Berkeley, California. He had made his decision, as he told Julius Duscha in an interview for the New York *Times Magazine,* (November 13, 1966), without the benefit of a "moment of revelation." He pictured himself in an ivy-covered church, administering communion. His first year in divinity school was, as he told Helen Dudar, "hell," until he realized that "there is one world. Life isn't compartmentalized and religion isn't a page in a news magazine." After obtaining his Bachelor of Divinity degree in 1954, he went to England for a year of study at Oxford. While in England he became acquainted with the work of an Episcopal Mission in Sheffield that ministered to the needs of neglected slum dwellers. From England he went on to an ecumenical institute in Geneva and then returned to the United States for a year of study under Reinhold Niebuhr at Union Theological Seminary, which granted him his Master of Sacred Theology in 1956. The next year Boyd returned to Europe to live and work for a summer at Taizé, a monastic agricultural society near Cluny, France, where he learned about the worker-priest movement.


REV. MALCOLM BOYD

Boyd's first assignment was an all-white parish of 150 members in a largely Negro section of Indianapolis, where he witnessed for the first time the extent and depth of anti-Negro prejudice in middle-class America. One Sunday he invited a Negro minister to exchange congregations for the day. "The biggest question in my parish," Boyd told Julius Duscha, "was whether they would receive the chalice from a 'nigger's' hand." In 1959 he moved to Colorado State University as Protestant chaplain. Discovering that it was easier to talk to students in a casual atmosphere, he began hearing confessions and holding informal talks in the coffee houses near the campus. His avant-garde evangelistic approach caught the attention of the local newspapers, who called him the "espresso priest," but he was denounced by his Bishop, the Right Rev. Joseph Minnis, who, according to Julius Duscha, decried "priests going into taverns and drinking and calling it ministry." In April 1961 Boyd submitted his resignation and was reassigned as Protestant chaplain at Wayne State University in Detroit. Late in the summer of that year, he joined twenty-seven other Episcopal priests on a "prayer pilgrimage"—a form of freedom ride—that began in New Orleans and moved through

Jackson, Mississippi, Sewance, Tennessee, and Dearborn, Michigan, before ending in Detroit at the sixtieth General Convention of the Episcopal Church.

While serving as chaplain at Wayne State University, Boyd merged his interest in writing with his total commitment to the civil rights movement. Between 1962 and 1965 he wrote five short plays: *The Job; They Aren't Real to Me; Study in Color; Boy;* and *The Community*. All but the last are concerned with racial injustice. Excerpts from the first three have been presented over NBC television, and the Canadian Broadcasting Company has produced *They Aren't Real to Me* as a live television play. When the first three were presented as a trilogy at the Will-O-Way Theatre in the affluent Detroit suburb of Bloomfield Hills, Michigan, in the fall of 1962, Boyd told Damon Stetson of the New York *Times* (November 26, 1962): "I've written these plays because I believe that the most powerful sermons of our time and culture are to be found in the theater, the novel and occasionally in the medium of films. I have something to say about race—or, as I prefer to call it, human—relations." In the Bloomfield Hills production Boyd himself acted in the plays, with Cliff Frazier and Woodie King Jr., both of whom are Negroes active in the Detroit theatre. The one-act plays, "more dialogues than plays" in the view of one critic for the Washington *Post* (April 6, 1965), are designed to shock audiences out of their complacency about racial problems. During the summer of 1964 a trilogy composed of *The Job, Study in Color,* and *Boy* was presented in New York City at St. Mark's-in-the-Bouwerie Episcopal Church. Three weeks earlier *Boy* had been banned from showing on Michigan State University's educational television station because of the alleged use of "obscenity." Noting that fact when he reviewed the plays after their New York production, Paul L. Montgomery wrote in the New York *Times* (August 1, 1964): "The surface appeal of the plays is indeed brutally direct. They are similar in simplicity to medieval miracle plays." He added: "What really vitiates the three plays, however, is the belief that the use for shock of words like 'nigger' and 'goddam' can substitute for the depth and probing that the subject requires. The trilogy renders pointless what is surely the least pointless issue in America."

Shortly after the plays made their New York debut, *Boy* came under fire from the Right Rev. Richard Emrich, Bishop of Detroit, who deplored their use of "profanity." Malcolm Boyd, who was in Geneva, Switzerland at the time, lecturing in a seminary course conducted by the World Council of Churches, defended his play in statements released to the press. "As one who is deeply involved in the civil rights struggle," he explained, according to the New York *Times* (August 15, 1964), "I use these words as examples of the kind of terms employed by racial bigots." Resigning from Wayne State University, Boyd went to Washington, D.C., where he found "friendly shelter" with the Rev. Paul Moore Jr., the suffragan bishop of Washington, who gave him an assignment as assistant pastor of the Church of the Atonement, a position that he still holds. It allows him, among other things, to travel extensively in his unofficial capacity as Episcopal "chaplain-at-large" to college and university campuses in the United States.

Boyd's first book was *Crisis in Communication,* a reworking of his Master of Sacred Theology thesis, which was published by Doubleday in 1957. Thereafter he published *Christ and the Celebrity Gods: The Church in Mass Culture* (Seabury, 1958); *Focus: Rethinking the Meaning of Our Evangelism* (Morehouse, 1960); *If I Go Down to Hell* (Morehouse, 1962); and *The Hunger, The Thrist* (1964). He edited *On the Battle Lines* (Morehouse, 1964) a collection of essays by Protestant Episcopal priests involved in the reform and renewal of the church.

But Malcolm Boyd's celebrity as a swinging evangelist mainly results from his book *Are You Running With Me, Jesus?*, a collection of prayers on contemporary themes that Holt, Rinehart and Winston published in 1965. Although the publishers expected the book to sell about 4,000 copies over a two-year period, more than 60,000 copies were sold within a year of publication. Boyd, who has said that "There is something phony about praying to God in Old English," writes in a jazzed-up style that is brashly modern. So are his subjects, ranging from racial injustice to unwanted pregnancies. Bishop John A. Robinson, the English theologian who wrote the controversial *Honest to God,* has praised Boyd's book as "'pop' prayer, prayer in the raw, with the last varnish gone—human life in all its warmth and lovelessness laid bare before God." But other critics have suggested that Boyd's "hippier style of communicating with the Almighty," as a writer in *Time* described it (November 26, 1965), limited the value of his book. Its "earnest inelegance," wrote Marion Armstrong in the *Christian Century* (December 29, 1965), "debars any lasting literary grace, since one of our linguistic paradoxes is the speed with which the pure vernacular becomes outmoded, obsolescent, and finally archaic."

Boyd's *Free to Live, Free to Die,* published by Holt, Rinehart, and Winston in 1967, is a sequel to *Are You Running With Me, Jesus?*, but instead of prayers, it presents a series of meditations, or "happenings," as Boyd calls them, again reflecting the fragmentation of American life. "These meditations," David Poling wrote in the New York *Times Book Review* (March 26, 1967), "are crammed with understanding, compassion, indignation. The irony of living in a world of rest homes, Playboy Clubs, jet terminals and welfare offices is well described." On the other hand, Warren Coffey, who teaches English at the University of San Francisco, has charged Boyd with thinking in slogans and writing in clichés in *Free to Live, Free to Die* (*Book Week,* March 26, 1967). In *Malcolm Boyd's Book of Days* (Random House, 1968) Father Boyd presents a collection of daily readings culled from his own work and that of others. In 1968 he also edited *The Underground Church* (Sheed & Ward), a group of essays by antiestablishment clergymen of different faiths.

Taking advantage of the enthusiasm that greeted his first book of prayers, in 1966 Boyd began a series of public appearances featuring readings from his book. With Charlie Byrd, the jazz guitarist, playing an improvised accompaniment, Boyd read passages from the book in Washington's National Cathedral on January 30, 1966. In April of that year the two took part in a Good Friday service at the Broadway United Church of Christ in New York City. That summer Columbia Records released an album of Boyd reading his prayers to the accompaniment of Byrd on the guitar. Charlie Byrd reportedly favored the marriage of jazz and religion. According to the New York *Times* (April 9, 1966), he commented: "They've used music for commercials, why not for prayer?" But Patrick Scott, a music critic for the Toronto *Globe and Mail* (July 30, 1966), wrote that he found the album "reminiscent—in general tone and tenor and taste and intellectual content—of Batman."

Having begun his secular ministry in the coffee house, in the autumn of 1966 Father Boyd carried it to the nightclub. Enrico Banducci, owner of San Francisco's hungry i, had heard Boyd on the radio and invited him to appear in his cabaret. Boyd accepted a contract for one performance a night for a month, at $1,000 a week, which went to the civil rights cause. In what was certainly the first "act" of its kind, Boyd spent an hour or so each night at the hungry i reading from *Are You Running with Me, Jesus?* and the yet unpublished *Free to Live, Free to Die,* while Peter Yarrow played the guitar. Dick Gregory, the Negro comedian, appeared on the same bill. Boyd gave impromptu "sermons" and answered questions—sometimes rude ones from hecklers—paying back sharp queries with sharp replies. The performance drew mixed reactions, including one from Rick Setlowe, of *Variety* (September 21, 1966) who considered him a "little too precious, self-consciously hip, even hipper-than-thou." The hungry i engagement was covered by the Huntley-Brinkley television show and resulted in Boyd's appearing on the *Tonight* show. It also increased the sales of *Are You Running With Me, Jesus?*, and led to the release of a second Columbia LP with Charlie Byrd, called *Happening, Prayer for Now.* Boyd received offers from such nightclubs as Basin Street East in New York, the Cellar Door in Washington, and the Happy Medium in Chicago. In November 1967 Boyd appeared at the Village Theatre in New York. Sally Kempton, covering the appearance for the *Village Voice* (November 23, 1967), came away with the conviction that his message reaches only the already convinced, because it is chiefly the convinced who go to see him. In 1968 Boyd made his movie debut in the hippie film *You Are What You Eat* (Cerberus), produced by Peter Yarrow.

Most of his critics agree, however, that Boyd sees an inexorable connection between social protest and the religious life, and sincerely acts upon his convictions, without the slightest tincture of self-righteousness. He was present at the Watts riots in Los Angeles in 1965, was one of the first "freedom-riders" in 1961, and was arrested in Chicago during a civil rights demonstration. Louisiana State University once banned him as a campus speaker because of his "integrationist activities." Boyd spent July 1965 in Alabama and Mississippi, giving readings from Edward Albee, Ralph Ellison, Richard Wright, and his own plays to volunteers working on Negro voter-registration. "I am forty-two and I am so tired of older people sitting back and letting the kids risk their lives," Boyd has said in explaining his activist role in the civil rights movement.

Boyd has often contributed to such publications as *Encounter, Religion in Life, Christianity and Crisis, Christian Century, Intercollegian, Theology Today, Youth, Ave Maria, Church and Race, United Church Herald,* and *Motive.* Since the early 1960's he has reported on movies regularly for the *Christian Century,* and as a member of the Film Awards Committee of the National Council of Churches Father Boyd has helped to honor such films as *The Pawnbroker* and *Who's Afraid of Virginia Woolf?*

Malcolm Boyd, who is a bachelor, is five feet eight inches tall and weighs about 150 pounds. He has receding gray hair and eyes that some interviewers have described as "piercing blue." Other observers have noted his intensity, nervousness, and volubility. Coming away from a session with him, Martin O'Malley of the Toronto *Globe and Mail* (July 23, 1966) wrote that "trying to interview Father Boyd is like trying to kill mosquitoes with a slingshot." Although Boyd gave up smoking some time ago, he occasionally indulges in a bull shot or a martini. Frugal with food, he often confines himself to one meal a day—frequently consisting of steak—but he drinks an enormous amount of coffee. As a member of "the breakthrough generation," Father Boyd appeared in 1962 on *Life* magazine's list of the "100 Most Important Young Men and Women in America."

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BREAM, JULIAN

July 15, 1933- Guitarist; lutenist; musicologist
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Francisco Tárrega, the great Spanish guitarist of the nineteenth century, once said that "a guitar in the hands of an Englishman is almost blasphemy." A living refutation of this assertion can be found in the person of Julian Bream, the English guitarist and lutenist. Bream's virtuosity on the classical Spanish guitar makes him, in the opinion of most critics, the heir apparent to Andrés Segovia, and by his mastery of the lute he has, almost single-handedly, effected a revival of interest in that sixteenth-century ancestor of the guitar. Many of the compositions in his repertory were discovered by Bream himself in his research into the lode of Elizabethan and Jacobean lute music that lay buried and forgotten in dusty archives for more than 300 years. In 1964, in recognition of his service to music, Queen Elizabeth II honored Bream with membership in the Order of the British Empire.

JULIAN BREAM

The oldest son of Henry G. Bream, Julian Bream was born on July 15, 1933 in the borough of Battersea in London. His father was a commercial artist and book illustrator by profession and a musician by avocation. In the Bream household there was always a grand piano, which Henry Bream played by ear. He also played the banjo and the guitar, and he was the leader of a small band that performed at neighborhood dances.

Disrupted in his formal education by wartime evacuations from London, Julian Bream had little interest in studies other than music and quit school when he was fourteen. In 1943 he began to take piano lessons, and two years later he won a Junior Exhibition Award, which entitled him to study piano at the Royal College of Music in London on Saturday mornings. In the meantime he was becoming fascinated by the guitar. Surreptitiously—because he imagined, mistakenly, that his father would be annoyed—he began to play the elder Bream's guitar as opportunities presented themselves, plucking the open strings in accompaniment to any music that happened to be on the radio at the time. When Henry Bream discovered his son's enthusiasm for the instrument, he helped him to master the basic techniques of the jazz guitar, and within a few months Bream played well enough to sit in with his father's dance band. The father also organized a juvenile band, with his son as guitarist, and the five-child combo performed in local concerts and tours of nearby military bases.

For Bream's eleventh birthday, his father gave him an old Spanish guitar, a gut-stringed—as opposed to metallic-stringed—instrument to be plucked with the fingers instead of a plectrum. "My father had by this time lost a great deal of his interest in the dance band and jazz, and was very keen himself to take up the classical Spanish guitar," Bream recalls in "A Few Autobiographical Notes," a short memoir distributed in mimeographed form by Hurok Attractions, Inc., his agent in the United States. "We started together to play the instrument, there being no source of tuition available in England at that time." Later in the memoir Bream says: "The deciding influence which put me on the course towards studying the classical guitar as opposed to the jazz guitar was hearing, as early as 1945, an old 78 recording by Segovia of Tárrega's 'Remlo' study." Since the career expectations of a classical guitarist were nil, his father asked him to study an orchestral instrument at which he could hope to earn a living, and Bream began to study the cello within the curriculum at the Royal College of Music.

In 1945, when the Philharmonic Society of Guitarists resumed its activities after a wartime lapse, the elder Bream took his son to meetings of the society, and at one of the meetings Julian was asked to play. Impressed with the boy's performance, the president of the society, Dr. Boris Perrot, offered to give him his first professional lessons. Bream studied with Perrot for a year, benefiting from his discipline, but realizing that Perrot, a White Russian refugee, was teaching him an early nineteenth-century style of playing radically different from the tradition of Tárrega and Segovia that he wished to follow, Perrot arranged for Bream to meet Segovia when the Spaniard arrived in England for the first of his postwar tours. Bream received only two lessons from Segovia, one in 1947 and the other in 1948, but he learned much simply by observing his performances.

In 1946 Bream was heard in the first of a series of programs on the BBC, and the following year he made his first public appearance as a recitalist, at Cheltenham, England. Later in 1947 he became a full-time student at the Royal College of Music on a tuition scholarship. There was no professor of the guitar at the college—or at any college in England, for that matter—and Bream studied the piano, along with harmony, counterpoint, and composition. He earned a subsistence by teaching the guitar and giving occasional concerts, which were usually arranged by the state-supported Arts Council of Great Britain.

Bream's guitar programs often included music that had been written for the lute in Elizabethan and Jacobean times. "My initial interest in this period began at school a few years previously," Bream explained in his memoir, "and the whole splendor of the epoch fascinated me in my history lessons. The color and vitality of that period gripped me in such a way that I was determined to find the music that was composed at that time." He found it through such musicologists as David Lumsden and Thurston Dart, and through his own investigations in libraries and museums. About 1950, he met Thomas Goff, the harpsichord maker, who built him a lute modeled on a sixteenth-century instrument in the Victoria and Albert Museum.

His first appearance as a public recitalist in London was in a benefit concert arranged by friends at Cowdray Hall in October 1950. "The audience gave me a wonderful ovation, and one of the things I remember about that particular concert was that Segovia . . . subscribed money to the concert, a generous gesture which I will never forget." Encouraged by the success of the first London concert, Bream, with the help of Thomas Goff, arranged a recital at London's prestigious Wigmore Hall. In the attention and praise that it received in the press, the second London recital was even more successful than the first—"a great turning point in my career," as Bream notes in his Hurok memoir. In 1952 he and Peter Pears, the English tenor, began giving concerts together, specializing in Elizabethan lute songs.

Conscripted into the British army in 1952, Bream was assigned to the Royal Artillery Band, in which he played the guitar when the band performed at dances and the cello when it did orchestral works. Based in London, he was able to continue giving concerts and making radio and television appearances, and on one of his leaves he made his first foreign tour, in Switzerland in 1954. He was discharged from the army in 1955, and in the months and years following he toured most of the countries of Europe and performed at the Holland Festival and the festivals of Ansbach, Aldeburgh, Leeds, Edinburgh, and Berlin, among others.

Bream has toured North America annually since 1958, when he made his American debut at Town Hall, New York City, playing music by John Dowland, Daniel Batchelor, Francis Cutting, and Robert Johnson on the lute, and by Bach, Villa-Lobos, and Albéniz on the guitar. "It was a program of perfectly delicious music all the way. . . ," the critic for the New York *Herald Tribune* (October 31, 1958) commented. "Each piece he touches bears the mark of a musical projection in which clarity, sensitivity, elegance, and the utmost of stylistic purity are ever present." The reviewer for *Musical America* (November 15, 1958) reported that "he had the audience listening with hushed breath to the miraculously lovely music being evoked."

In 1961 Bream formed the Julian Bream Consort, composed of violin, alto flute, bass viol, pandora, cittern, and lute—the common instrumental combination in the chamber music ensembles of Elizabethan times. Two years later an RCA Victor album recorded by the ensemble, *An Evening of Elizabethan Music,* won an award for the best recorded chamber music of that year. A world tour in 1962 was particularly gratifying to Bream because it took him to India, whose music had long fascinated him. He was able to meet many of the master players of such instruments as the sitar, sarod, and veena, and he has since participated in sessions of improvised music with them. In the summer of 1965 he opened an international summer school for guitarists in Wiltshire, England, and in July 1967 he traveled to Stratford, Ontario, Canada to hold a summer school.

Since 1959 Bream has recorded more than a dozen albums for RCA Victor. They include, in order of issue, *The Art of Julian Bream; The Golden Age of English Lute Music; Popular Classics of the Spanish Guitar; Britten's Courtly Dances from "Gloriana"; Julian Bream in Concert; Music for Voice and Guitar* (with Peter Pears); Arnold's *Guitar Concerto, Opus 67,* and Guiliani's *Concerto for Guitar and Strings,* together in one album; *Baroque Guitar;* and *Twentieth Century Guitar.* The last mentioned album includes works by Hans Warner Henze, Frank Martin, and Heitor Villa-Lobos. "The high point of the disk," a reviewer wrote in *Newsweek* (January 22, 1968), "is an eighteen-minute 'Nocturnal' by Benjamin Britten, consisting of eight sophisticated variations on a Dowland song purposefully written for Bream's virtuosity." A writer in *Time* (December 1, 1967) described his rendition of the Britten piece thus: "Bream's guitar muses, churns restlessly, declaims, then drifts over the threshold of silence, leaving the final notes hanging in the air like wisps of smoke." William Walton and Malcolm Arnold have also composed pieces especially for Bream. During the three years preceding his first contract with RCA Victor, Bream had recorded albums of music by Bach and Dowland for Westminster Records.

As Bream's mastery of the guitar has gone from strength to strength it has become increasingly difficult for critics to single out specific aspects of his playing for special praise. In an article in *Hi-Fi/Stereo Review* for October 1965, Gene Lees wrote: "Perhaps . . . most striking is the way he utilizes the broad range of tonal resources inherent in the instrument. . . . He applies amazing mastery of tone not for random coloristic effects but to shape the phrases." In a similar vein, the writer of the article in *Time* (December 1, 1967) said of his lute and guitar playing: "Without sacrificing stylistic elegance, he draws from both instruments the rustic grace and fresh-air feeling of the English countryside, redeeming them from sentimentality as well as musicological pedantry. To make up for the narrow dynamic range of the guitar, he achieves dramatic effects with an extraordinary variety of tonal colors. Subtle, jazzlike rhythms, throbbing chords, silvery lines, harplike plinks, resonant harpsichord and piano tones—all serve not to decorate or distract but to clarify."

In an interview for the London *Sunday Times* (June 4, 1967) he told Tim Heald: "The guitar is a marvellous instrument because it cuts across the whole gamut, from classical to pop and folk. It's also got something exotic and mysterious about it which is appealing in an unexotic and unmysterious age. It's like a quiet small voice. You have to be very lucid to clarify everything and get it across to people. It's the antithesis of someone yelling themselves hoarse to make themselves understood." Bream acknowledges his great debt to Django Reinhardt, the late Belgian jazz guitarist. Reinhardt's influence is particularly noticeable in Bream's rhythmic precision, which is equalled by perhaps only one or two other guitarists in the world.

The lute, oriental in origin, is a bridge-less, pear-bellied instrument with at least five pairs of strings in double courses and one or more single strings. Bream plays a fourteen-string instrument with nylon strings, which give it a more brilliant sound and a louder, darker tone than that of sixteenth-century lutes. After discarding 95 percent of the lute music he has come across in his research, he still has several thousand compositions on microfilm. He has transcribed for the lute many piano pieces, including Maurice Ravel's "Pavane pour une Infante défunte."

Asked by a reporter for *Newsweek* (January 8, 1962) what sort of people attend concerts of lute music, Bream replied: "Real nuts and scholars, lovers of Elizabethan music and those who like quaint period pieces, and those who are dragged along by somebody." The latter interest him more than the others. "I want to convert them," he said. "I want to shout: 'Don't you think this is marvelous. . . ?' The great secret of Elizabethan music is that it is meant to be enjoyed. . . . The Elizabethans wanted fun from their music." Charles Canfield Brown has observed that Bream displays "exquisitely refined style. . . . He embodies the contemplative ideal. His playing is always musical and projects a profound intimacy through subtle nuances of tone and phrasing. Mr. Bream's elegance can at times obscure the musical sense . . . [but he has] flawless articulation and ability to bring out the subtle inflections of each line."

"The young love the clarity, order, and logic of my music," Bream has said, as quoted in the *Time* article. Another reason for Bream's wide appeal to all age groups is the unpretentious, down-to-earth manner with which he presents classical guitar and lute music. Between pieces, he slouches in a chair, chatting amiably with the audience and giving background information whenever he feels that a piece might seem arcane. His speech is blunt and filled with the idioms and slang of his native Battersea.

Julian Bream, who is unmarried, lived for several years in the Earls Court district of London, where he was known for his Bohemian ways. He now owns a Regency house in the county of Wiltshire, England, where he has settled into a more disciplined life. Seeking escape from what he has called "the bloody row and chaos" of contemporary civilization, he spends nine quiet months a year at his home, and during his three months on the concert circuit he retreats as often as possible into seclusion with his instruments. He practises between three and eight hours a day. His chief recreation, outside of his music, is cricket.

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BRIMMER, ANDREW (FELTON)

Sept. 13, 1926- Economist; government official
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When Andrew Brimmer was named a governor of the Federal Reserve Board in 1966, a highly placed Democrat called his appointment a "brilliant" move by President Lyndon B. Johnson, designed to save face for the board's conservative chairman, William McChesney Martin, while giving the White House another liberal ally on the board. Martin, a "tight money" man surrounded by "loose money" men, was reportedly at the point of resigning if another fiscal liberal was appointed to the board. While liberal in politics, Brimmer appeared to be his own man, open-minded and tending to the middle of the road in fiscal matters. In his work on the board he has lived up to that reputation, distinguishing himself particularly by his contributions to the federal effort to halt inflation. In June 1968 Brimmer was chosen as manager of the Federal Reserve Board's foreign-lending restraint program.

The son of Andrew Brimmer, a sharecropper and warehouseman, and Vellar (Davis) Brimmer, Andrew Felton Brimmer was born on September 13, 1926, in Newellton, Louisiana. Brimmer has two sisters, Mrs. Antonnette Bland and Mrs. Josie Brisca, and a brother, George W., who are older than he, and a younger brother, James L. In 1944, when Brimmer graduated from Tensas Parish Training School, an all-Negro institution in St. Joseph, Louisiana, Brimmer moved to Bremerton, Washington, where one of his sisters was living. In 1945 and 1946 he served with the United States Army in Hawaii, and in November 1946 he was discharged with the rank of staff sergeant. Two months later, taking advantage of the federal educational subsidy for ex-servicemen, he enrolled at the University of Washington in Seattle.

Brimmer's first choice of a major was journalism, and he backed up his academic work by taking a job as assistant editor of a weekly newspaper in Seattle, the *Dispatch*. At the end of his sophomore year a faculty adviser persuaded him that the newspaper field was unpromising for a Negro and Brimmer changed his major to economics, partly, he has explained, "because it seemed to answer many questions I had about life in the United States."

After receiving his B.A. degree, in 1950, Brimmer pursued graduate work at the University of Washington on a fellowship from the John Hay Whitney Foundation. The thesis he wrote for the M.A. degree, conferred in 1951, was "Economic Aspects of Fair Employment." On a Fulbright fellowship, Brimmer studied in India, at the Delhi School of Economics and the University of Bombay, in 1951 and 1952. He wrote several papers on the Indian economy, including the monograph *The Framework of Industrial Organization in India*, published by the Center for International Studies at the Massachusetts Institute of Technology in 1954, and the article "The Setting of Entrepreneurship in India," published in the *Quarterly Journal of Economics* in November 1955.

On his return to the United States in 1952, Brimmer accepted a position as research assistant at the Center for International Studies at the Massachusetts Institute of Technology and at the same time began work on his doctorate at Harvard University. In 1954-55 he was a teaching fellow at Harvard, and while writing his doctoral thesis—"Some Studies in Monetary Policy, Interest Rates, and the Investment Behavior of Life Insurance Companies"—he worked as an economist for the Federal Reserve Bank of New York. In 1956-57 he and others visited the Sudan to report on the possibility of organizing a central bank there. He later wrote "Banking and Finance in the Sudan" for the *South African Journal of Economics* (March 1960).

Brimmer received his Ph.D. degree from Harvard in 1957 and was appointed assistant professor of economics at Michigan State University the following year. While teaching at Michigan State he wrote the book *Life Insurance Companies in the Capital Markets* (Michigan State University Press, 1962) and articles for the *Banker*, the *Journal of Finance*, and the *Review of Economics and Statistics*. In the summer of 1961 he was a visiting assistant professor at the University of California, and from 1961 to 1963 he was assistant professor of finance at the Wharton School of the University of Pennsylvania.

In 1963 Brimmer entered full-time government service as deputy to Dr. Richard Holton, Assistant Secretary of Commerce for Economic Affairs, and two years later he succeeded Holton. At that time the federal government was deeply concerned with the United States' international balance of payments deficit, and one of Brimmer's chief tasks was to persuade American companies to restrain voluntarily their overseas investments in order to forestall government imposition of compulsory restraints. Addressing business groups across the country, he urged them to postpone or cancel overseas investments in marginal projects and to finance overseas expenditures by borrowing abroad. He also sought the cooperation of foreign-owned companies in the United States, requesting that they refrain from borrowing or otherwise obtaining funds in this country to replace those normally obtained abroad. Many in his audiences threw back at Brimmer the fact that the federal government was among the worst offenders, contributing to the deficit with its military and economic aid expenditures. To that Brimmer answered that if the government aid programs were discontinued "private investments might be a waste because it would not be safe enough for you to make them." In a speech before the American Finance Association in December 1965 Dr. Brimmer reported the progress of his mission: a decrease in direct foreign investment from $1,159,000,000 in the first quarter of 1965 to $891,000,000 in the second quarter and $515,000,000 in the third.

On February 26, 1966, President Lyndon B. Johnson appointed Brimmer to the seat on the seven-man Federal Reserve Board vacated by the retiring C. Canby Balderston. Balderston was one of the two "tight-money" members of the board who sided with the board's chairman, William McChesney Martin, and there had been rumors that Martin would resign if his influence were further weakened by the appointment of another fiscal liberal, or "easy-money" man. Johnson's selection of Brimmer was hailed by *Newsweek* as a "typical Johnsonian stroke—artful, expedient, and surprising." While Brimmer's qualifications did not exactly fit Martin's preference for a conservative with a broad business or financial background, he had been associated with the business-oriented Department of Commerce and was regarded as a middle-of-the-roader. Along with J. Dewey Daane, he was expected to be a "swingman," one who would sometimes side with Martin and sometimes with the liberals on the board. Brimmer himself declared that he was not "joining any bloc or escaping from any bloc" and planned only to "look at the issues in as clear-headed a manner as possible."

ANDREW BRIMMER

When Brimmer joined the Federal Reserve Board the United States was feeling the effects of the economic boom of 1964-65. Consumption and investment were expansive and the cost of the Vietnam war was escalating. With a rising deficit in the federal budget to feed the inflation, the Federal Reserve System was left with the full burden of restraining domestic demand. The board members were generally agreed on the need for a tighter money policy and, accordingly, during 1966 the board raised interest rates to their highest level in thirty-five years. In the late summer and the fall of 1966 talk of a coming panic was heard on Wall Street, causing the board to ease its credit restrictions and make an appeal for fiscal restraints. Brimmer, like most of his colleagues, felt that the Federal Reserve Board was being expected to take too much responsibility for fighting inflation, and he called on the administration to help by raising taxes. The main theme of his speeches, however, was that bank lending, particularly lending to business, was expanding despite tightened credit and was endangering the health of the banking system and of the economy as a whole. Banks, he pointed out, were being put under "intense competitive pressure to make business loans . . . even . . . at the expense of virtually all other clients and the absorption of heavy capital losses through liquidation of securities." He suggested that banks say no to business clients and place the blame on the Federal Reserve Board. To dampen the demand for business loans he advised suspension of the 1962 law permitting companies to deduct up to 7 percent of their new capital expenditures from their income tax.

When the Federal Reserve Board's anti-inflationary tight money policies were criticized as "financial brinkmanship," Dr. Brimmer and Sherman J. Maisel became the first board members in history publicly to defend the policies of their body. In a speech before the Arizona Bankers Association in November 1966, Brimmer denied that the United States had been on the verge of a financial panic in the late summer and asserted that "such fears did not rest on a careful appraisal of on-going events." He was "thoroughly convinced," he said, "that if market pressures had been moving to precipitate a panic situation, the Federal Reserve would not have hesitated to inject whatever amount of bank reserves may have been required to avoid it."

Brimmer continued to press for a tax increase as a necessary supplement to monetary measures against inflation, and in June 1968 President Johnson signed into law a bill providing for a 10 percent tax surcharge for 1968. Brimmer also favors some "viable" method of "moderating the rise of wages and other forms of labor compensation" to prevent wage-price spirals. He opposes ceilings on interest rates for bank savings accounts, favoring a general reliance on market forces for setting rates. He believes that savings and loan associations, which are in a weak position to compete for savings against commercial banks and market securities, should be permitted to lend outside the area of home finance, and he argues that such a policy would increase rather than reduce the availability of mortgage credit. In approaching such innovations as the bank credit card he has suggested that it is necessary to consider not only the necessity of assuring the "soundness of the banking system" but also "the need to avoid discouraging innovations in banking that will contribute to public convenience." One of his recent proposals is the revival of a universal system of reserve requirements to replace the present system, which varies with geographic location.

Although most of Brimmer's professional concerns have nothing to do with race, the subject inevitably preoccupies him from time to time. During hearings on the 1964 Civil Rights bill, he assisted in the preparation of the Department of Commerce testimony on discrimination in interstate commerce. Following the Watts riots in 1965 he was named to a three-member federal delegation sent to Watts, and he instigated a special Census Bureau survey there that revealed that the purchasing power of the typical Watts family had declined by $400 between 1960 and 1965, while the income of the typical American family elsewhere—both white and Negro—had jumped substantially. Dr. Brimmer has been particularly interested in the impact of desegregation on members of the Negro middle class—especially those who had founded their careers on providing members of their race with personal services not readily available from the white community under segregation. Another of his ideas—to induce the American Bankers Association to get Negro businessmen involved in urban reconstruction—bore fruit when, in May 1968, the Economic Development Administration approved a grant of $230,000 in "seed money" to be used by the Bankers Association in helping Negro-operated banks do a more effective job of developing business and creating jobs in their communities.

Brimmer was named Government Man of the Year by the National Business League in 1963. In 1966 he was given the Arthur S. Fleming Award for outstanding contribution to public service, the Russworm Award of the National Newspaper Publishers Association, and the Public Service Award of the Capital Press Club. He received the Golden Plate Award of the American Academy of Achievement in 1967. He is a member of the American Economic Association, the American Finance Association, the Federal City Club, and the National Capital Democratic Club. His political affiliation is Democratic and his church is the Unitarian.

In 1953 Andrew Brimmer married Doris Millicent Scott, then a graduate student at Radcliffe. They have one daughter, Esther Diane Brimmer, born in 1962. Brimmer is five feet ten inches tall and weighs about 165 pounds. He is pleasant and socially poised, and his speech retains almost no trace of his Southern origin. He lists his favorite recreations as tennis, hiking, and writing on nonfiction subjects, but he has little free time, spending part of most weekends working. In appointing him to the Federal Reserve Board, President Lyndon B. Johnson characterized him as "a man of . . . great personal integrity, a man of moderation whose brilliance is combined with a sense of fair play."

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BULL, ODD (bōōl)

June 28, 1907- Norwegian Air Force officer; United Nations official
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Heading the United Nations Truce Supervision Organization (UNTSO) in the Middle East, created after the Arab-Israeli War of 1948, is Lieutenant General Odd Bull of the Royal Norwegian Air Force, whose official title is chief of staff. He was appointed to the post in 1963 by U.N. Secretary General U Thant to succeed Major General Carl von Horn of Sweden. A career officer, Bull played an important role in training and commanding free Norwegian volunteer units in England and Canada for service with Allied air forces in World War II. After the war he helped to reorganize his country's air force within the framework of the North Atlantic Treaty Organization, and from 1960 to 1963 he served as commander in chief of the Royal Norwegian Air Force.

Bull obtained first-hand experience in dealing with problems of the Middle East in 1958, when he served as executive member and military commander of the U.N. Observation Group in Lebanon. As chief of staff of UNTSO, Bull—who believes that an effective mediator should be "equally unpopular in both camps, but respected"—is charged with the arduous task of maintaining and implementing a precarious truce between Israel and neighboring Arab states, a task that was rendered more difficult by the Arab-Israeli six-day war of June 1967.

Odd Bull, the only child of Gjert and Sigrid (Oddvin) Bull, was born in Oslo (some sources give his birthplace as Bodo in northern Norway) on June 28, 1907. His surname is a common Norwegian name of Anglo-Saxon origin; his given name, derived from his mother's maiden name, means "point of a knife." Bull obtained his secondary education at the Vestheim School and studied at Oslo University before entering the Norwegian Army Academy in 1925. He was commissioned a first lieutenant in the infantry in 1928. During 1929-30 Bull attended the Army Air Force Flying School for training as a military pilot, in the course of which he visited England, the United States, Canada, France, Sweden, Denmark, Germany, and Italy. He became a full-fledged member of the Norwegian Army Air Force in 1931.

At the time of the German invasion of Norway on April 9, 1940 Bull was serving as a unit commander at Royal Norwegian Air Force Headquarters near Oslo. By May 1, 1940 the effort to defend southern Norway was considered hopeless, and officers of the Air Force general staff were ordered to attempt an escape to England. A first attempt by Bull and his colleagues to set out from Molde in a fishing boat was frustrated by German bombardment, but, a second effort, launched on the night of May 6-7, brought them finally, on May 9, after withstanding gales and high seas, to the British harbor of Lerwick in the Shetland Islands off the coast of Scotland.

Following a brief routine internment on the Scottish mainland, Bull accompanied the Norwegian Air Force chief, Captain Bjärne Øen, to London to discuss with British authorities the organization and training of Norwegian volunteers for active service with Allied air forces. He then went to Canada, where he helped to establish a training center and airfield for Norwegian volunteers at Toronto. The center, which became known as "Little Norway," officially opened on November 10, 1940, and Bull, now a captain, became its first deputy base commander and chief instructor. Promoted to major in 1941, Bull returned to England, where he organized the first two Norwegian fighter squadrons—the 331st and 332d—and served as their commander until 1942. Those two squadrons were later among the first to fly across the Channel at the time of the Normandy invasion of June 6, 1944. An official British report in 1943 credited the 331st with ranking first among all Allied fighter squadrons in the number of enemy planes that it had shot down.

From 1942 to 1944 Bull was again deputy commander of the Royal Norwegian Air Force training center in Canada. He returned to England in 1944 to take the senior commander course at Cranwell, and he completed his World War II service as staff officer in charge of personnel and operations at Norwegian Air Force headquarters in London in 1944-45. His wartime decorations include the St. Olav's Medal with Oak Leaf Cluster, the Medal for Active Service (with rosette), and the Haakon VII Seventieth Birthday Medal. He also received personal mention in British war dispatches.

Promoted to lieutenant colonel in 1945, Bull served until 1946 as the Royal Norwegian Air Force's area commander for central Norway, and from 1946 to 1948 he was chief of the organization division on the operations staff at Air Force headquarters in Trøndelag. In 1948 he was appointed deputy chief of staff for operations at Air Force headquarters, and in the following year he was advanced to the rank of colonel. He was transferred in 1951 to the staff of the chief of Allied Air Forces for northern Norway and northern Europe at North Atlantic Treaty Organization headquarters at Kolsas, near Oslo, where he served as deputy chief of staff for operations. From 1953 to 1956 Bull, now a major general, was area commander and air commander for northern Norway, a highly challenging position that entailed responsibility for the tactical air arm of NATO's strategic northern flank, which was within easy striking distance of Soviet aircraft and rocket bases in the Murmansk region. In 1956 he was appointed commander of the tactical air forces of Norway.

LIEUT. GEN. ODD BULL

Long interested in the United Nations, Bull had taken part in seminars and conferences on the subject in Norway. He was initiated into the peacekeeping problems of the U.N., and specifically, into the problems of the Middle East, in 1958, when civil strife broke out in Lebanon and that country came under threat of attack by Egypt and Syria. The United Nations Security Council, acting on an appeal by the pro-Western government of Lebanese President Camille Chamoun, voted on June 11, 1958 to send a three-member observation commission to Lebanon to make sure that there was no unlawful infiltration of personnel or arms across the Lebanese border. On June 14, 1958 U.N. Secretary General Dag Hammarskjöld announced the appointment of former President Galo Plaza of Ecuador as chairman of the commission, Ambassador Rajeshwar Dayal of India as a second member, and Bull as executive member and military commandant.

Having obtained a six-month leave of absence from his duties with the Royal Norwegian Air Force, Bull arrived in Beirut, Lebanon on June 15, 1958 to organize a force that eventually included 592 observers from twenty-one countries at forty-nine observation posts. Bull's insistence that the U.N. observers should not carry weapons is said to have been responsible for the fact that the rebels fired little more than warning shots, and that a large-scale confrontation was avoided. On one occasion, however, Bull was reported to have been the object of an assassination attempt. The commission and its staff conducted lengthy interrogations before reporting to the Secretary General on July 4, 1958 that although the opponents of the Chamoun government were heavily armed, there was no conclusive evidence that any of the armed men had infiltrated into Lebanon from across the borders.

Over the next few months—partly as a result of the presence of the U.N. observer force—the strife in Lebanon subsided, and in October 1958 British airborne forces, which had been sent to the area at the time of the crisis, were able to withdraw. At the request of U.N. Undersecretary Ralph J. Bunche, Bull supervised their evacuation from Jordan, and made arrangements for them to be flown over Syrian territory to Cyprus. On November 19, 1958 Hammarskjöld announced that the Lebanon observation commission had fulfilled its function and would be dissolved. Bull later commented that the Lebanon action was "one of the few U.N. tasks which were completed." Returning to Norway in late 1958, he resumed his duties as commander of tactical air forces. In 1960 he was promoted to lieutenant general and appointed commander in chief of the Royal Norwegian Air Force.

Although he continued to hold the title of commander in chief of the Norwegian Air Force until 1964, Bull was formally installed on June 1, 1963 as the fifth chief of staff of the United Nations Truce Supervision Organization (UNTSO) at Jerusalem. He succeeded General Carl von Horn of Sweden, who resigned after Israeli authorities had accused him of being pro-Arab. The organization, which is directly responsible to U.N. Secretary General U Thant, had its headquarters in the so-called "no man's land" between Israeli and Jordanian Jerusalem and had a staff of some 18,740 persons from twelve countries at the time Bull took charge. It was responsible for patrolling the borders of Israel and reporting breaches of the peace by either side, and also for providing food, clothing, shelter, and education for some 1,075,000 Palestine Arab refugees residing in the twenty-five-mile-long Gaza Strip that separated Israel and Egypt.

Bull encountered his first serious crisis in August 1963, when charges were brought by Israel against Syria in connection with the ambush slaying of two Israelis. His preliminary report helped to secure acceptance of a cease-fire by both sides. During the next four years Bull conducted a number of successful diplomatic negotiations in the continuing crisis. In August 1966, after visiting Damascus, he succeeded in arranging an exchange of prisoners between Israel and Syria.

The outbreak of the six-day Arab-Israeli War of June 1967 was preceded earlier in the year by a series of Israeli-Syrian incidents that Bull tried in vain to mediate. The crisis reached a climax in May, with the massing of Syrian and Egyptian troops along Israel's borders, the resulting partial mobilization of Israeli reserves, and the demand by President Gamal Abdel Nasser of Egypt that the 3,400-man United Nations Emergency Force, which for ten years had patrolled the 117-mile armistice line, be withdrawn from the Gaza Strip. Secretary General U Thant yielded to the demand on May 19 "with serious misgivings." After Egypt blockaded the Israeli port of Elath tensions continued to mount, and on June 5, 1967 full-scale hostilities broke out when Israel retaliated in force for shelling by Jordanians and Syrians.

Athough Government House, where UNTSO headquarters were located, was occupied successively by Jordanian and Israeli forces, Bull maintained contact with U.N. headquarters throughout the hostilities. A meeting between Bull and Israeli Defense Minister Moshe Dayan on June 10, 1967 resulted in a Syrian-Israeli cease-fire on the following day. According to correspondent James Feron of the New York *Times* (June 23, 1967) the authority of United Nations observers in the period immediately following the six-day war was greatly reduced, especially along the Suez Canal where, with "no Israel-Arab agreements and thus no framework for a truce supervisory organization" they were limited to observing and reporting. In August 1967 Bull personally negotiated an agreement between Israel and the United Arab Republic for a one-month cessation of navigation on the canal and a halt to military activities there. Bull was also instrumental in obtaining Israel's consent, in January 1968, to removal by Egypt of two sunken ships blocking the canal. When violence flared anew between Israel and Egypt at the Suez Canal in August 1968, Bull was again called upon to attempt to mediate the conflict.

Lieutenant General Odd Bull who, according to Anthony Mancini of the New York *Post* (July 21, 1967), was once regarded as "the most eligible bachelor in Oslo," was married in 1953 to the Swedish-born fashion writer Inga-Lisa (Furugård) Geelmuyden, who was known as "the most elegant divorcée in Oslo." They have one son, Odd Bull Jr., born in 1955. Tall, slender, and military in bearing, Bull has blue eyes and gray hair, and he keeps himself in good physical condition through such outdoor sports as ski-jumping. To keep himself abreast of world affairs he scans large numbers of newspapers and magazines each day. He is fond of the theatre, and as a byproduct of his United Nations experiences he has acquired an avid interest in Middle Eastern culture and archaeology. According to Dag Christensen, writing in the *Norseman* (September-October 1966), "Bull is not an able speaker and is not comfortable before large groups, but this is compensated for by his great capacity for work. He . . . is a fabulous organizer who inspires his subordinates to work along with him without having to build fires under them." In addition to his wartime decorations, Bull has twice been awarded the U.N. Medal "In the Service of Peace."

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BURNHAM, DONALD C(LEMENS)

Jan. 23, 1915- Corporation executive
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The president and chief executive officer of the Westinghouse Electric Corporation, which ranks second only to General Electric among manufacturers of electrical and electronic products in the United States, is Donald C. Burnham. Previously the assistant chief engineer of the Oldsmobile division of the General Motors Corporation, Burnham joined Westinghouse as vice-president in charge of manufacturing in 1954. When he assumed the presidency in 1963, the company was in the doldrums, with a sales figure that had not changed in five years. "The first important thing we had to do," Burnham has recounted, "was to get the bottlenecks out of the top organization. Then we concentrated on profit, through cost control. Then we started looking for growth." The success of his efforts is indicated in Westinghouse's after-tax earnings, which in 1967 reached $122,500,000, a rise of 156 percent over 1963. In the first half of 1968 the corporation's sales were $1.59 billion and its net income was $58,900,000. In September 1968 Burnham announced that sales for the year as a whole were expected to reach at least $3.2 billion.

Donald Clemens Burnham was born to Charles Richardson Burnham and Freda (Clemens) Burnham on January 23, 1915. His birthplace was Athol, Massachusetts, and he grew up in West Lafayette, Indiana. When he was fourteen he entered a national outdoor model airplane competition sponsored by the *American Boy* magazine and won a trip to Europe and a visit to President Herbert Hoover in the White House. Two years later he won the Fisher Body Craftsmen Guild contest, sponsored by General Motors. The prize was a $5,000 scholarship to Purdue University.

In 1936 Burnham took his B.S. degree in mechanical engineering with distinction at Purdue and joined the General Motors Corporation as a methods engineer in the company's AC Spark Plug division at Flint, Michigan. In 1938 he moved to the Ternstedt division to improve manufacturing techniques there. During World War II Burnham served in the Army of the United States as an ordnance officer with the rank of major at the Watervliet, New York arsenal. After the war he returned to General Motors as supervisor of methods and plant layout in the Oldsmobile division. Soon he became manufacturing manager of the division, and in 1953 he was promoted to assistant chief engineer. In the latter position he stepped up engine production from thirty to eighty-five units an hour, largely through time-motion tightening, design improvements, and automation.

DONALD C. BURNHAM

In May 1954 Burnham left General Motors to join the Westinghouse Electric Corporation as vice-president in charge of manufacturing. At that time Westinghouse was in the midst of a boom, and Burnham contributed to the rise in profits by replacing job shop techniques with automated assembly-line methods that saved millions of dollars. The upward trend at Westinghouse came to an abrupt stop in 1957. Sales hovered around $2 billion over the next five years, but the company was unable to push beyond that figure, chiefly for two reasons: the management structure was of such a nature as to impede rather than expedite diversification; and the utility sector dominated the company to the detriment of other sectors, especially the industrial.

Steps in the direction of needed organizational change were initiated by Mark W. Cresap Jr. after he became president, in 1959. Cresap separated the various operations of the company into distinct "provinces" and in 1962 he put Burnham in charge of the industrial products group, comprising such goods as motors and machine tools. Within one year Burnham transformed the group from a mediocre money-maker into the company's single most profitable province.

Cresap's efforts to implement his province concept were hampered by his deteriorating health, and the progress he had been making ground to a complete halt when he fell seriously ill, in 1962. "With Cresap ill for a year," Burnham recalled in an interview for an article that appeared in *Forbes* magazine in the June 1, 1965 issue, "the whole company was reporting to executive vice-president John Hodnette. That was too much for any human being. Nothing was getting done. Our big problem was a bottleneck at the top."

On July 15, 1963, two weeks before his death, Cresap resigned as president of Westinghouse and Burnham was named to replace him. "I had watched the company's potential for years as a frustrated staff man," Burnham told the *Forbes* reporter. "I knew what had to be done and I didn't wait long to get started." To tighten the budget of the company he whittled 4,000 employees from the payroll, and to break the managerial bottleneck he replaced fifty-eight of the 130 top executives and separated the company's marketing operations from its production operations. In a further innovation, he oriented the marketing operations around the dealer rather than the product. Previously, a dealer might have several

Westinghouse salesmen calling on him. Under the new system, one salesman handled any of the Westinghouse products in which the dealer might be interested.

Under Burnham, Westinghouse's after-tax earnings more than doubled in 1964, rising to $2.05 a share; and by the end of 1967 they had reached $3.21 a share. According to John McDonald in *Fortune* (October 1967), he has set three goals for Westinghouse: "One is to reach a sales volume of $4 billion in 1970. . . . The second is to operate at an increasing rate of profit, approaching an objective of 15 percent of invested capital after taxes—a level near which General Electric has hovered in recent years. That 15 percent would come to about $5 a share on the common stock, as compared with $3.16 in 1966."

The seven operating groups within Westinghouse are the industrial group; the electrical utility group, which makes electrical generators and commercial nuclear reactors, among other products; the consumer group, which produces air conditioners, television sets, stoves, refrigerators, and other such electrical household appliances; the aerospace, defense, and marine group, which sells missile launchers, radar equipment, and similar products to the United States government; the construction group, which produces lamps in addition to such heavy products as elevators and escalators; the electronic components and specialty group, which embraces a range of products from television tubes to hospital equipment; and the broadcasting group, which operates five television and seven radio stations (the maximum allowed by federal law).

In its expansion and diversification program Westinghouse has absorbed or gained control of the following companies, among others: Atelius Jasper-Westinghouse of South America, the Dick X-Ray Company of Missouri, the Electric Marketeer Manufacturing Company of California, the I-XL Furniture Company of Indiana, DECO Electronics, Inc. of Virginia, two Seven-Up bottling companies, Lighting, Inc. of Puerto Rico, and Lincoln Warm Air Heating Equipment, Ltd. of England. In exploring new frontiers, Westinghouse has ventured into ocean engineering (diving systems and miniature submarines for civilian undersea work and research); education (training centers and programs for the Job Corps, the Peace Corps, and Vista); desalination (a plant at Key West, Florida); and real estate development (Coral Springs, Florida, an entire community conceived and developed by Westinghouse). On July 29, 1968 Burnham announced, jointly with Jules C. Stein, chairman of MCA, Inc., that Westinghouse would acquire MCA through an exchange of stock valued at $385,000,000. MCA is the largest television film producer in the United States.

Burnham has received honorary degrees from Purdue University, the Indiana Institute of Technology, the Drexel Institute of Technology, and the Brooklyn Polytechnic Institute. His other honors include the Outstanding Achievement in Management Award of the American Institute of Industrial Engineers, and the Richards Memorial Award of the American Society of Mechanical Engineers (1958). Burnham is a member of the latter society. He also belongs to the Society of Automotive Engineers; the Institute of Electric and Electronic Engineers; the American Management Association; the honor fraternities Alpha Pi Mu (industrial engineering), Pi Tau Sigma (mechanical engineering), and Tau Beta Pi (engineering in general); and the President's Advisory Committee on Labor-Management Policy. He is on the boards of trustees of the Committee for Economic Development and the Carnegie-Mellon University and the boards of directors of the Mellon National Bank and Trust Company, Action-Housing, Inc., and the American Wind Symphony Orchestra.

Donald C. Burnham and Virginia Gobble were married on May 20, 1937. They have three sons, David Charles, John Carl, and William Lawrence, and two daughters, Joan (Mrs. Fred Kolbe) and Mary Barbara. The Burnhams have a home in Mt. Lebanon, just outside of Pittsburgh, and a 300-acre farm about thirty miles away. Burnham usually confines his social life to the family circle. His chief recreation is metalworking in his basement shop, and his other interests include zoology and anthropology.

A lean six-footer, Burnham varies in weight between 174 and 183 pounds. John McDonald in *Fortune* (October 1967) described him as "amiable, plain-spoken . . . a man whose personal style combines enthusiasm and earnestness," and an associate has characterized him as "a quiet sort of guy." Abstemious, he does not smoke and seldom drinks, and he is reported to be a deeply religious person. His formal religious affiliation is with the Presbyterian Church, of which he is a trustee and an elder.

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CAINE, MICHAEL

Mar. 14, 1933- English actor
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The Liverpudlian sound of the Beatles started a revolution that has brought new life and a non-U accent to the popular arts in Great Britain. Representative of the phalanx of young men and women of lower-class background who have carried forward that revolution is motion picture actor Michael Caine. A Cockney who broke out of the caste system that traditionally limited the aspirations of his class, Caine rocketed to fame as Harry Palmer, the offbeat secret agent who is the antihero of *The Ipcress File*

(1965). Caine's stardom became firmly established with his interpretation of the title role of *Alfie* (1966), the charming but irresponsible Cockney ladykiller. His later film credits include *Funeral in Berlin* (1967), *Hurry Sundown* (1967), and *The Magus* (1968).

Michael Caine was born Maurice Joseph Micklewhite on Old Kent Road in London on March 14, 1933. His father, now dead, was a Billingsgate Fish Market porter, and his mother, now retired, was a charwoman. His brother, four years his junior, is the British television actor Stanley Hunter. The Micklewhites lived in poverty in a gas-lit, two-room flat in the Southwark section of London until the advent of World War II, when the father was mustered into military service and the rest of the family became separated during the German bombardment of London. Caine was evacuated to a loveless foster household in Berkshire and lived in misery there until his mother was able to reunite her brood, a year later. The mother and two sons lived until the end of the war with twelve other evacuated families in a large old farmhouse in King's Lynn, Norfolk. "That childhood," Caine told Charles McCarry in an interview for the *Saturday Evening Post* (May 20, 1967), "was one of running free in the country. I suppose that's where my ideas of freedom came from."

When they returned to London at the end of the war, the Micklewhites, finding that their old flat had been destroyed in the blitz, moved into a prefabricated temporary building in the East End slums. Caine was enrolled in a Jewish parochial school, because it happened to be close by, and, although not Jewish himself, he became steeped in Jewish culture. He still speaks some Yiddish, and his repertoire of Jewish jokes is vast.

His favorite reading in adolescence was American humor as exemplified by the zany stories of H. Allan Smith and the anthologies of Bennett Cerf, and he later developed a taste for what he has called "big American novels," like *The Naked and the Dead* and *From Here to Eternity*. He identified with the lowborn, self-made, individualistic hero of Ayn Rand's *The Fountainhead*, the architect who destroys a building he created rather than see its design perverted.

As a schoolboy Caine frequented the gallery of the Old Vic Theatre, and the acting he witnessed there inspired in him the desire to become an actor. Besides acting in school plays, he directed a drama group in an East End youth club. His class-conscious parents, meanwhile, expected him to become a fish porter like his father, his grandfather, and his great grandfather or—an alternative justified by his height —a Queen's guard or City of London policeman.

"Cockneys used to be looked upon kindly, like Mickey Mouse or dwarves," Caine has said, as quoted by Gloria Steinem in the New York *Times Magazine* (December 4, 1966), "but we decided to be people instead." Rebelling against the caste system, he refused to go to work at the Billingsgate Fish Market when he quit school at sixteen. "I always had," he has recalled, "what they call in those old English books ideas above my station, tastes above my means, and an intellect above my accent." He told Gloria Steinem: "I just couldn't see getting up at five in the morning to *schlep* iced fish. So I went to work in a tea warehouse instead." In succeeding years he worked at a host of menial jobs, including restaurant dishwasher, hotel night clerk, construction helper, and office boy.

MICHAEL CAINE

Caine, who now loathes, as he has said, "the army and all that it stands for, especially the killing," allowed himself to be conscripted into the British army in 1951 because, as he told William Wolf of *Cue* (December 9, 1967), "you're not aware when you are eighteen." His experience as a soldier in Berlin and Korea between 1951 and 1953 contributed to his scorn for the Establishment and his pride in his working-class background. "A lot of very heroic-looking guys shot their toes off while cleaning their rifles, and a lot of crummy-looking bums turned out to be brave," he told Gloria Steinem, adding that he came to respect "the ordinary guy who's just doing the best he can."

In Korea, Caine contracted malaria, and he suffered the effects of the disease for some time after his discharge from the army. Upon his return to London in 1953, Caine studied acting evenings while working days in a butter factory and a meat market. Answering an ad in the theatrical paper the *Stage,* he obtained the job of assistant stage manager at the Westminster Repertory Theatre in Horsham, Sussex. The job required heavy yeoman's work for little pay (50 shillings a week), but it carried with it the opportunity to play occasional bit parts.

From the Westminster Repertory, Caine went as an actor to the Lowestoft Repertory Theatre in Suffolk, where he met and married the actress Patricia Haines. Feeling that he was ready for the West End stage, he ventured to London in 1955. It was apparently at that time that he changed his name, deriving the Michael from his nickname, Mike, and the Caine from a theatre marquee he saw advertising *The Caine Mutiny.*

In London, Caine acted briefly with the second company of Joan Littlewood's Theatre Workshop, an East End working-class troupe; he played a minor role in the film *A Hill in Korea* (British Lion, 1956); and he obtained bit parts in other movies and walk-on roles in a couple of West End plays. These sparse assignments brought him little money, and he had to continue supporting himself at odd menial jobs. By 1957 he was thoroughly demoralized, and in that year, almost simultaneously, his father died and his marriage broke up. "In that sort of situation," Caine told Pierre Berton in an interview published in Berton's book *Voices from the Sixties* (1967), "you get panic-stricken and confused, to put it mildly. . . . A psychiatrist would have called it a nervous breakdown. . . . There was a little life insurance policy for twenty-five pounds on my father, and my mother could see that I was in a bit of a state, so she just said: 'Well, take the twenty-five pounds and go away.' "

Caine went to Paris, where he eked out the bare existence of a vagrant for two months. After his return to England his mother loaned him money from her savings so that he could pursue his acting career with undivided energy. Touring Britain with one stock company after another, he developed a relaxed stage presence and perfected the vast range of accents that he now has at his command. He played a minor role in the film *How to Murder a Rich Uncle* (Columbia, 1958), and on television he appeared in more than 100 dramas within a five-year period, so that he became a familiar—albeit nameless—face to millions of Britons. During those years Caine shared a threadbare apartment in London with Terence Stamp, the actor, and John Barry, the composer.

In 1959 Caine understudied Peter O'Toole in the role of volatile, troublemaking Private Bamforth in the London stage hit *The Long the Short and the Tall,* a World War II drama set in Malaya. O'Toole dropped out of the play at the end of its London run and Caine began his rise from anonymity when he replaced O'Toole in the road company, which formed in Glasgow under Tony Page's direction and went on tour for six months. After the tour his television roles became more substantial, and in 1963 he appeared on the London stage in James Saunders' surrealistic *Next Time I'll Sing to You,* at the Arts Theatre.

The turning point in his film career came when he went to audition for a Cockney role in *Zulu* (Embassy Pictures, 1964), a gory military epic set in South Africa. The Cockney part was already filled and Caine was given instead the role of the effete, aristocratic Lieutenant Gonville Bromhead, V.C. "The part was written as a complete ass," Caine told Charles McCarry in the *Saturday Evening Post* interview. "It could have been played with protruding teeth, for comedy. But I played it straight down the line as a man who was weak but at least thought he was strong, and never went with the weakness. People were amazed that I took that attitude from around where I come from." By his handling of the characterization, Caine turned what was intended to be a supporting role into a starring one, and in the opinion of many critics he stole the show from Stanley Baker, the ostensible star. Never again would he be anonymous.

Producer Harry Saltzman successfully sought out Caine to play Harry Palmer, the hip but plodding antihero of the espionage thriller *The Ipcress File* (Universal, 1965). The scruffy Palmer, a sort of James Bond with feet of clay, is a reluctant spy, impressed into service by her Majesty's government under the threat that otherwise his disreputable past will be aired in court. The film exceeded all expectations at the box office, and critics generally lauded the low-key performance Caine brought to the role of Palmer. In the film *The Wrong Box* (Columbia, 1966), a spoof on the Victorian era based on a story by Robert Louis Stevenson, Caine played a timid youth and, like the film itself, received mixed reviews.

In the title role of *Alfie* (Paramount, 1966), a womanizing Cockney wastrel, Caine combined innocence and amorality, impudent humor and stinging pathos, with what Archer Winsten in the New York *Post* (August 25, 1966) called "an inside skill that defies adequate description." Other critics were just as warm in their praise, and in the annual poll of British motion picture critics *Alfie* was chosen the best British film of 1966. With the success of *Alfie* his payment per picture rose to $250,000, in addition to a percentage of the box office net.

Up to and including *Alfie,* all of Caine's films were made in Europe, most of them in the Pinewood Studios in London. He traveled to Hollywood for the first time to make *Gambit* (Universal, 1966), a slick, amusing film about a bungled international jewel theft, with Shirley MacLaine. He was again Harry Palmer, the seedy secret agent, in *Funeral in Berlin* (Paramount, 1967) and *Billion Dollar Brain* (United Artists, 1967). Many critics felt that these sequels, and particularly the second of the two, were inferior to *The Ipcress File* in their overstretching of credulity.

In Otto Preminger's *Hurry Sundown* (Paramount, 1967), Caine played Henry Warren, an unscrupulous speculator in farm land in a small Georgia town, with a Southern drawl that he learned by listening to tapes of a real Georgian reading his lines. Critics generally agreed that the film was a bathetic exercise in pulp fictional sex perpetrated under the guise of a holier-than-thou cardboard sermon about social and racial injustice. Caine played the leading man to Shirley MacLaine in one of the segments of *Woman Times Seven* (Embassy, 1967), a disappointing product of Vittorio De Sica's direction. The critics were also unimpressed by *Deadfall* (Carlton, 1968), in which Caine plays a jewel thief.

Blond, blue-eyed Michael Caine, who exudes what producer Harry Saltzman has called "animal magnetism," is six feet one inch tall and weighs 185 pounds. He wears spectacles, usually black and heavy rimmed, for myopia. Off the screen he speaks in the accent known as "London," which shows the influence of Cockney but which is less harsh and more cognizant of aspirates. Caine likes whiskey sours, but he is, in his own words, "not a hell-raiser . . . [but] a civilized drinker." He reads much, and his reading taste runs from bestsellers to Churchill's history of World War II. He has a reputation as a ladies' man, and his name has been linked with dozens of models and actresses.

According to Wanda Hale, who interviewed him for the New York *Daily News* (September 6, 1965), Caine is "fun" to be with. A good conversationalist with a sharp wit and a canny intelligence, he is also an attentive listener. He is blunt and outspoken in his opinions and attitudes, which range from opposition to the war in Vietnam to a contempt for politicians and a dismissal of aristocracy as an outmoded institution. "Meritocracy is taking the place of aristocracy," he has said. Caine talks about himself and his work with rare honesty and dispassion. He credits Spencer Tracy and Marlon Brando with having influenced his acting style, and among directors he has expressed special admiration for Elia Kazan.

Caine's own assessment of his offscreen personality accords with that of most of the people who have met him: "I see myself as a bit nutty but nice . . . and kind. You can ask my mother." Strong in his sense of family, the actor lavishes money and gifts on his mother and dotes on Dominique, his daughter by his marriage to Patricia Haines. He has never remarried and lives alone in an eight-room apartment on Grosvenor Square in London, near the American Embassy. "It's really very quiet there, except for Sunday afternoons, when they have the demonstrations," he has observed.

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CALLAGHAN, (LEONARD) JAMES

Mar. 27, 1912- British government official
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On November 29, 1967, following an unsuccessful three-year effort to prevent the devaluation of the British pound, the Right Honorable James Callaghan resigned as Great Britain's Chancellor of the Exchequer. He was succeeded by Roy Jenkins, whose previous Cabinet post as Home Secretary he in turn took over. Callaghan began his career with the British civil service as a tax collector in 1929 and worked his way up in trade union ranks as a member of the Inland Revenue Staff Federation. Within Britain's Labour party, which he joined in 1931, he has generally occupied a middle-of-the-road position. Although Callaghan's announcement, on November 18, 1967, that the value of the British pound would be reduced from $2.80 to $2.40, seemed to indicate that his austerity measures and efforts to make the British economy more solvent had failed, many observers saw the move as a necessary one. Callaghan's transfer to the Home Office has not diminished his stature as one of the Labour party's leading statesmen.

JAMES CALLAGHAN

Leonard James Callaghan was born on March 27, 1912 near the naval yard at Portsmouth, England, the son of James and Charlotte G. (Cundy) Callaghan. His father, a chief petty officer in the British Royal Navy, died when James Callaghan was nine, and since the navy did not grant a pension to the family, he and his mother lived in poverty for several years. Callaghan dates his affinity for the Labour party back to 1924, when a Labour Member of Parliament arranged for his mother to receive an allowance of thirty-six shillings a week. He obtained his early education at a state elementary school and then attended Portsmouth Northern Grammar School, where he showed an aptitude for mathematics.

In 1929 Callaghan entered the civil service as a tax officer with the Inland Revenue Department. He joined the Inland Revenue Staff Federation—the union representing the department's employees—and he later became a branch secretary and a member of the executive of that organization. In 1931 he became a member of the Labour party, and his contact with such party intellectuals as Harold Laski motivated him to expand his knowledge by reading. Callaghan resigned his civil service job in 1936 to accept the full-time union post of assistant secretary of the Staff Federation. Except for his period of military service, he remained in that position until 1947. In connection with his union work, he lectured on industrial history for the Workers' Educational Association.

In 1942 Callaghan enlisted in the British Royal Navy as an ordinary seaman and served with the East Indies Fleet, stationed at Ceylon. He was later commissioned a lieutenant in the Royal Naval Volunteer Reserve and served at the Admiralty in London. In 1944, while still in uniform, he was nominated as the Labour party candidate for the parliamentary seat of Cardiff South in Wales. He was elected in the Labour party landslide in June 1945. Since 1950, when the parliamentary constituencies were reorganized, he has represented Cardiff Southeast.

As a Member of Parliament, where he soon became known as a skilled debater, Callaghan took a special interest in financial policy, national defense, and Far Eastern affairs. He was one of twenty-three members of the House of Commons to vote against the acceptance of a large loan from the United States in 1945. During his first few months in Parliament he served as parliamentary private secretary to the under secretary of state for dominion affairs. As chairman of the parliamentary Labour party's defense and services committee, from 1945 to 1947, he was largely responsible for reducing the period of service for conscripts from eighteen to twelve months. From October 1947 to March 1950 Callaghan was parliamentary secretary to the Minister of Transport, also serving, from 1948 to 1950, as chairman of the committee on road safety. As parliamentary and financial secretary to the Admiralty, from March 1950 to October 1951, Callaghan applied his knowledge of naval matters and budgetary affairs and was praised by Prime Minister Clement Attlee for his clear presentation of budget estimates. When the Conservatives returned to power in October 1951, Callaghan was elected to the parliamentary committee or "shadow Cabinet" of the Labour party. He served for several years as "shadow Colonial Secretary," and in parliamentary debates dealing with Cyprus, Central Africa, and other areas, he represented the Labour party's policy of favoring self-determination for colonial peoples.

In connection with his parliamentary and party work, Callaghan went on a number of missions abroad. During the winter of 1945-46 he visited the Soviet Union. In the summer of 1949 he was appointed a substitute representative to the consultative assembly of the Council of Europe, and in 1950 he was named a full representative. He returned to Strasbourg in the same position in 1954. As a member of parliamentary delegations, Callaghan has also visited Asia, Africa, the Near East, Australia, and New Zealand. In May 1963 he met with American officials in Washington, D.C.

Callaghan served on the national executive committee of the Labour party from 1957 to October 1962. In 1960 he was defeated for deputy leadership of the party by George Brown. He was appointed "shadow Chancellor of the Exchequer" by party chairman Hugh Gaitskell—whose ideas he generally shared—in December 1961, acting as Labour's leading parliamentary spokesman on economic matters. In speeches delivered in 1962 he criticized the Conservative government for its failure to stimulate lagging exports and industrial production and pledged that a future Labour government would expand production.

When Hugh Gaitskell died in January 1963, Callaghan, Harold Wilson, and George Brown became the leading contenders for Labour leadership. Wilson was elected party leader on February 14, 1963, and Callaghan, who had emerged in third place in the contest, continued as "shadow Chancellor." During 1963 he proposed direct taxation of capital and wealth; closer economic ties between Britain and the Communist countries of Eastern Europe; measures to promote the planned growth of wages while protecting weaker sections of the community; and more vigorous government action against monopolies and price fixing. Anticipating that he might become Chancellor in the event of a Labour party victory in the forthcoming elections, scheduled for October 1964, Callaghan tried to make up for his lack of academic background by taking private instruction in economics at Oxford University. He was later awarded a visiting fellowship by Nuffield College, Oxford.

On October 16, 1964, following the victory of the Labour party, Callaghan was sworn in as Chancellor of the Exchequer in the new government of Prime Minister Harold Wilson, succeeding the Conservative Chancellor Reginald Maudling. He was created a Privy Councillor on the occasion. Callaghan shared economic leadership with George Brown, who was appointed to head the newly created Ministry of Economic Affairs. One of Callaghan's first acts as Chancellor was the introduction of a temporary 15 percent surcharge on imports and tax incentives, to protect the pound and strengthen the economy. On November 11, 1964 Callaghan introduced an emergency deflationary budget that provided for the first income tax increase since 1951, higher taxes on motor oil and gasoline, and increased welfare benefits. In presenting the budget, Callaghan explained that the government had to adopt emergency measures as a result of economic problems it inherited from the Conservatives.

Later that month, Callaghan announced an increase from 5 to 7 percent in the British bank rate, a move designed to bolster confidence in the pound sterling and to stem the outflow of funds. On November 26, 1964, having obtained pledges from eleven nations for $3 billion in credits, Callaghan outlined to Parliament a three-point plan for stimulating exports. In February 1965 he announced the reduction of the emergency import surcharge from 15 to 10 percent.

On April 6, 1965 Callaghan presented an austere, deflationary budget for 1965-66, aimed at reducing domestic purchasing power, promoting exports, and reassuring foreign investors of British efforts to maintain the stability of the pound. The budget provided, among other things, for increased taxes on tobacco and alcoholic beverages, a new capital gains tax, and elimination of tax allowances for business entertainment. Callaghan's budget proposals—with only minor modifications of the tax provisions—were incorporated in a finance bill enacted by the House of Commons on July 15, 1965.

In June 1965 Callaghan visited the United States —reportedly to allay fears that Britain was facing a major economic crisis—and conferred with President Lyndon B. Johnson and Secretary of the Treasury Henry Fowler about international monetary reform and other matters. Addressing a Labour party conference at Swansea on his return, Callaghan implied that Conservative members of Parliament represented special economic interests rather than their constituents. His comments drew severe criticism in the House of Commons, but he was later cleared of contempt charges. On July 27, 1965 he presented to Commons a detailed list of deflationary proposals that included cutbacks of public works expenditures. In September he reported on a new ten-nation agreement to support the British currency and declared that the pound was "demonstrably safe from the doubts some people felt earlier." By March 1966, Callaghan was able to announce that Britain had repaid an $890,000,000 loan received from the United States in the previous year.

In the national elections of March 31, 1966 Labour increased its majority by a substantial margin, and Callaghan continued to serve as Chancellor of the Exchequer in Wilson's new Cabinet. His new budget, presented to the House of Commons on May 3, 1966, included additional deflationary measures aimed at strengthening the pound and repaying foreign debts. Although it did not increase sales, personal income, or consumer excise taxes, it provided for a new payroll tax to be collected from employers. The budget also included increases in the corporate profits tax and a tax on gambling.

By July 1966 the British pound again appeared to be facing a crisis, but Callaghan continued to resist proposals for devaluation. He conceded, however, that external payments would not be balanced until the following year. At that time the government reduced the lending capacity of banks by $280,000,000 and raised the bank rate from 6 to 7 percent. In discussions with West German officials Callaghan suggested that Britain might have to reduce the strength of the British Army of the Rhine unless the Bonn government assumed foreign exchange costs. In August 1966 Parliament enacted a six-month wage-price freeze, requested by the government. A Cabinet reshuffle at that time—including an exchange of places by Economic Affairs Minister George Brown and Foreign Minister Michael Stewart—did not affect Callaghan, who was held less responsible than some other officials for the existing crisis. In September 1966 Callaghan had to concede that the government might be compelled to maintain a higher level of unemployment as a means of defending the pound.

As 1966 drew to a close, the pound again appeared to be stabilized for the time being. The reduction of the British bank rate—from 7 to 6.5 percent in January 1967, and to 6 percent in March—was seen as a healthy sign by the United States Treasury Department. Callaghan's program for establishing the British currency on a decimal system by February 1971 was approved by the House of Commons on March 22, 1967.

Callaghan's budget of April 11, 1967 emphasized economic stability and indicated that the government continued to give priority to the strength of the pound over such traditional Labour goals as social reform and rapid economic growth. Although it imposed no new taxes, the new budget offered no relief from the austerity measures and tax increases of the preceding year. Callaghan also announced a rise in government expenditures and promised early repayment of an $818,000,000 debt to the International Monetary Fund. Answering left-wing critics of his stringent measures, he urged acceptance of temporary austerity in exchange for long-range benefits to the national economy.

In July 1967 Callaghan still adamantly opposed devaluation of the pound. In August he met with ministers of nine other nations who agreed on a plan for international monetary reform aimed at stimulating the growth of world trade. A new Cabinet shakeup, in August 1967, left Callaghan secure in his post—an indication that his austerity measures and efforts to safeguard the pound enjoyed the full confidence of Prime Minister Wilson. During the following months, however, the situation worsened. A rise in the bank rate to 6.5 percent in early November seemed to reflect a basic weakness in the British economy, and with the continuing decline of the pound, prospects of preventing devaluation appeared more and more hopeless.

On November 18, 1967 Callaghan announced that the official value of the British pound—established at $2.80 in 1949—was reduced 14.3 percent to $2.40. The move was accompanied by new measures designed to slow down the economy, including higher taxes and interest rates, and reductions in government spending, as well as requests for new international credits totaling $3 billion. Despite demands from Conservatives that he resign, Callaghan won high praise for his eloquent defense of the devaluation move. He explained that he reluctantly had recommended devaluation to the Cabinet after concluding that Britain could not restore her balance of payments on a sound basis under existing conditions. Although he admitted that devaluation constituted a setback and would mean a lower standard of living, he asserted that the course followed had "done the minimum damage both to this country and to the international monetary system." A Conservative motion of no confidence in the government was overwhelmingly defeated in the House of Commons.

On the day he announced devaluation Callaghan had offered his resignation to Prime Minister Wilson. In his letter to Wilson he wrote: "I was very conscious that I was going back on pledges . . . to a number of overseas countries about the value of their sterling holdings. . . . I do not think it right that I should continue in office." On November 29, 1967 Wilson accepted Callaghan's resignation as Chancellor of the Exchequer and appointed Home Secretary Roy Jenkins to the post. Although Callaghan had planned to leave the government and move to the back benches of the House of Commons, Wilson decided to keep him in the Cabinet and transferred him to Jenkins' former post in the Home Office. As Home Secretary, Callaghan has charge of the police and is generally responsible for domestic affairs. One of his early duties in his new position was to announce proposed legislation, in February 1968, to curb the entry into England of large numbers of Asians from East Africa.

James Callaghan, known familiarly as "Stoker Jim," married Audrey Elizabeth Moulton in 1938. They have a son, Michael James, and two daughters Margaret Anne (Mrs. Pete Jay) and Julia Elizabeth. A round-faced, husky, and genial Irishman, Callaghan belies the nickname "Grim Jim" that had been bestowed on him because of his harsh economic measures. From 1955 to 1964 he served as a consultant to the Police Federation of England and Wales and the Scottish Police Federation. He was chairman, from 1953 to 1964, of the Coordinating Advisory Committee on Oil Pollution of the Sea. In 1963 he was elected president of the United Kingdom Pilots Association. He has contributed articles to newspapers and periodicals, and he has appeared in political programs on radio and television.

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CAPOTE, TRUMAN (kə-pō'tē)

Sept. 30, 1924- Author
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

"I work toward a certain sound, the rhythms of speech, and try to make each sentence read as though it could also, in a natural voice, be said," Truman Capote, an uncommonly conscious stylist, once wrote in discussing his literary aims. That brief observation may explain why much of his writing—short stories, novels, reportage—retains its viability in such other media as plays, musical comedies, motion pictures, and television dramas. As the author of *Other Voices, Other Rooms, The Grass Harp,* and *Breakfast at Tiffany's,* and many short stories, he delighted readers for more than a decade with exquisitely fashioned tales that drew upon his own imagination or memory. Then as if to prove his contention that creative reporting will be the dominant literary form of the future, he synthesized his skills as novelist and journalist in a definitive account of a Kansas mass murder, *In Cold Blood,* which was generally proclaimed his masterpiece and which was described in *Life* (January 7, 1966) as "a spellbinding work that lifts Capote right into the front rank of American letters."

A native of the South—though not, he protests, a Southern writer—Truman Capote was born in New Orleans, Louisiana on September 30, 1924 to Julian A. and Nina (Faulk) Persons, who gave him the name of Truman Streckfus Persons. His father, reportedly a riverboat employee who became a New Orleans businessman, was divorced from his wife when Truman was about four years old, and the boy grew up among relatives in several parts of the South. His poignant autobiographical short story, "A Christmas Memory," tells of his affection for his elderly cousin, Miss Sook Faulk, with whom he found respite from loneliness during some years in a rural section of Alabama, his mother's home state. In a recent television interview he attributed his eventual strength to a very difficult, insecure childhood.

Truman Capote owes his surname and his education in the East to his mother's remarriage, to Joseph Garcia Capote, a textile businessman. At about the age of eleven, to be near his mother, Truman began spending winters in schools in New York City, including the Trinity School and St. John's Academy. By his own admission he was not a good student, and his longtime friend, the novelist Harper Lee, has pointed out, "His astonishing intelligence was mistaken for foolishness; his boredom with formal education was thought to be listlessness." While attending Greenwich High School in Connecticut, however, he came to the attention of a teacher of English, Miss Catherine Wood, who encouraged him in what had for many years been his only real interest—writing.

At seventeen, after finishing his high school courses, Capote took an apartment by himself in New Orleans to work on a novel and short stories. Although the novel was never completed, in 1945 one of his short stories was accepted by *Story* magazine—his first-person "My Side of the Matter," which details the grievances of a young Southerner against his bride's family. After wintering in the South, he returned to New York and found a job "as a kind of errand boy" in the art department of the *New Yorker* magazine.

Also in 1945 *Mademoiselle* magazine published Capote's eerie short story "Miriam," about a strange little girl who inflicts her disturbing presence on a middle-aged widow, one of several explorations of the relationship between the young and the old. The story, which some of his admirers consider a classic, won him an O. Henry Memorial Award in 1946 and offers from a number of publishing companies. He signed a contract with Random House, which has published almost all of his work. Having left the *New Yorker,* he spent a winter on a farm in Alabama where he began to write a novel that he finished three years later during a visit to Nantucket Island.

With the appearance in 1948 of *Other Voices, Other Rooms,* Capote became "the most discussed writer of the day." His novel is a seemingly firsthand account of the *rite de passage* experienced by an adolescent boy who lives in a crumbling Louisiana mansion. Among its eccentric occupants is his uncle, Randolph, a transvestite. The dust jacket of the book carried a somewhat epicene photograph of Capote languorously reclining on a Victorian couch. Many years later in an interview for *Saturday Review* (January 22, 1966) Capote said that when the theme of the book was coupled with the picture (whose "sensational" details included blond bangs and a tattersall vest), "the whole thing took on a kind of *outré* peculiar quality that it was never meant to have."

Because of Capote's *enfant terrible* image, for a long time his presumptive personality influenced evaluation of the literary merit of his work. Several reviewers of *Other Voices, Other Rooms,* however, praised him as a skillful writer whose first novel, though marked by influences of Faulkner, Proust, and Djuna Barnes, remained a prose poem of his own experimental imagery. Diana Trilling commented in the *Nation* (January 31, 1948) that Capote's "ability to bend language to his poetic moods, his ear for dialect and for the varied rhythms of speech" represented "a kind of genius" in so young an author. But she went on to say, "I would freely trade 80 percent of his technical virtuosity for 20 percent more value in the uses to which it is put."

Capote himself has admitted, "The thing that's most important is style; not what I'm saying but how

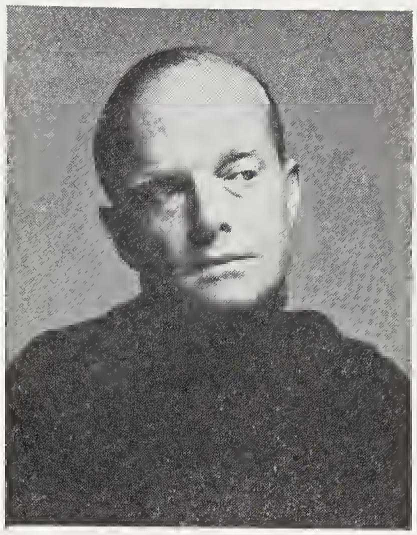
I'm saying it; manner over matter" (quoted in the New York *Post,* December 16, 1967). The verbal filigree and lushness of *Other Voices, Other Rooms* also characterized his collection of short stories, *A Tree of Night* (1949), including "Shut a Final Door," which had won him a second O. Henry Memorial Award, "Children on Their Birthdays," and six other stories that had appeared in magazines. Critics called attention particularly to Capote's ability to enter the world of children and "haunted personalities."

Another collection of Capote's contributions to magazines, this time travel essays, was published under the title of *Local Color* (1950). His sketches about places where he had lived and visited—New Orleans, Brooklyn, Hollywood, Italy, North Africa, Spain, and others—revealed a gift for observation and a sensitivity to ambience that invite comparison with his much later achievements as novelist-reporter. On the other hand, his diversionary and highly personal approach in *Local Color* provides a remarkable contrast to his later achievement.

One of his few writings that Capote acknowledges to be autobiographical, "in an obscure way," is his second novel, *The Grass Harp* (1951), an amusing warmhearted story inspired by two elderly ladies who had been his friends. The plot concerns a conflict between aged sisters over a home-based dropsy-cure business and the preference of a boy, their cousin, to share exile in a tree with the more innocent and unorthodox of his guardians. "It charms you," Charles J. Rollo observed in the *Atlantic Monthly* (November 1951), "into sharing the author's feeling that there is a special poetry—a spontaneity and wonder and delight—in lives untarnished by conformity and common sense." Capote disliked the use of the word "fantasy" in some critics' description of his book.

When Capote rewrote *The Grass Harp* as a play, which had a commercially disappointing Broadway run in the spring of 1952, his craftsmanship as a dramatist encountered stiffer critical reservations than he had received as a novelist. More than one reviewer, however, thought that he had given the New York stage the most refreshing and original play of the season. He also wrote the book for a riotous musical comedy about a West Indies bordello, *House of Flowers,* performed with moderate success on Broadway in 1954-55. Venturing into writing for motion pictures, he collaborated on the scenario of the Humphrey Bogart-John Huston production of 1954, *Beat the Devil.* A farcical take-off on *The Maltese Falcon,* the film failed at the box office, but was appreciated by a few connoisseurs of the screen.

"House of Flowers" was also the title of a story included in *Breakfast at Tiffany's* (1958), along with the stories "A Diamond Guitar" and "A Christmas Memory" and the novella that gave the book its title—all of which had been published earlier in magazines. In his review in the New York *Times* (November 2, 1958) of *Breakfast at Tiffany's,* the tale of Holly Golightly, a Manhattan playgirl, William Goyen objected to "a tendency to over-glaze situations, to overdress characters—not stylistically so much as conceptionally—a tendency to fool with characters on the author's terms of whimsy, not on the characters'." But he acknowledged Capote's "talent for catching the off-beat nature of people," and other critics applauded his humor, inventiveness, and psychological insight. A movie adapted from the novella was released in 1961.



TRUMAN CAPOTE

Before the publication of *Breakfast at Tiffany's,* and as early as 1954, Capote had come to feel that writers of fiction had grown increasingly subjective. He saw that he himself was "obsessed" with imagining and wanted as a writer "to live more in the world that other people live in." In resolving his problem, he decided upon a literary form that combined fictional techniques with journalism. As an experiment, it would seem, he accompanied the all-Negro cast of the *Porgy and Bess* musical to Russia during the winter of 1955-56. His account of the trip was published in a series of articles in the *New Yorker* in 1956 and later in greater detail in the book *The Muses Are Heard* (1956). The Russian tour was the subject of the most ambitious of several pieces of reportage that Capote undertook for the *New Yorker.* He also showed his growing interest in nonfiction writing by supplying the comments for Richard Avedon's *Observations* (Simon & Schuster, 1959), a collection of Avedon's photographs, mainly of famous people.

In *The Muses Are Heard,* Capote used what he has called "the techniques of the comic short novel," and although he was criticized in some quarters for being too subjective and too personal as a reporter, he felt that writing the book had prepared him to attempt with greater seriousness the "nonfiction novel," a new art form that he believed could arise from creative journalism. He tentatively investigated several subjects, some for over a period of months, and meanwhile kept training himself in aural memory, perfecting a technique used in *The Muses Are Heard,* so that he became able to remember for hours later a conversation with an accuracy of over 90 percent. In his type of reportage, he insists, taking notes or using a tape recorder inhibits rapport.

One day in November 1959, while reading the New York *Times,* Capote came upon a brief account of the apparently unmotivated murders of a prosperous farmer, Herbert W. Clutter, and his wife and son and daughter in their home in Holcomb, Kansas on November 15. The fact that he had never been in Kansas helped to persuade him that he had found an appropriate subject, because he could view the locale with freshness of vision. Three days after the murders he arrived in Kansas to talk with people who had known the Clutters. He immersed himself in Holcomb and Garden City, the county seat of Finney County, interviewing detectives and everyone else connected, even remotely, with the slaying. His most important conversations were with two young men, Richard Hickock and Perry Smith, who were arrested for the crime on December 30, 1959, were tried and found guilty, and were executed on April 14, 1965. Capote visited them and corresponded with them often during their five-year imprisonment.

For six years Capote was so absorbed in the Clutter murders that except for the publication of his *Selected Writings* (1963), he more or less disappeared from the American literary scene. To transform his 6,000 pages of notes into a nonfiction novel, he withdrew for long periods of time to his small chalet in Verbier, Switzerland or to his house in Brooklyn Heights. But his footwork in gathering and clarifying details continued even after the execution of the killers. Capote estimates that 80 percent of his research was not used directly in his book, but his grounding in his subject enabled him to handle his bulky, amorphous, and controversial material with unquestioned authority and assurance.

In Cold Blood first appeared in a four-part *New Yorker* series in the fall of 1965. Taking advantage of the excitement generated by advance notice, Random House ordered the large initial printing of 100,000 copies for its publication in book form in January 1966. Within a month some 340,000 copies were in print, not counting the copies distributed by the Book-of-the-Month Club. According to a New York *Times* report in late December 1965, Capote was expected to earn an estimated $2,000,000 for his book, whose paperback rights had been sold to New American Library and movie rights to Columbia Pictures.

On the whole, *In Cold Blood* fared as well with the critics as with its millions of readers, although few reviewers were willing to grant Capote his claim that he had created a new art form. Impressed by Capote's detachment and objectivity, a writer for *Newsweek* (January 24, 1966) compared his attitude with that of the French "anti-novelists" and went on to say, "Capote's book is the perfect anti-novel, because it sends reality itself through the prism of a human sensibility to make the supreme artistic paradox—a brilliant shapeliness out of the most sorrowful, shapeless and loathsome material."

Among those convinced that *In Cold Blood* had considerably advanced Capote's stature was Conrad Knickerbocker, who observed in the New York *Times Book Review* (January 16, 1966) that "he has traveled far from the misty, moss-hung, Southern-Gothic landscapes of his youth. He now broods with the austerity of a Greek or an Elizabethan." One of the dissenting reviewers, the British critic Kenneth Tynan, charged Capote in the London *Observer* (March 13, 1966) with having exploited his friendship with the two killers and having failed to try to save them from execution because a reprieve might have interfered with both the aesthetic effect and the publication itself of his work. The publicized battle of words that ensued between Capote and Tynan increased the interest in the book, and its reverberations were still being heard when RCA Victor issued a recording of Capote's reading of a scaled-down version of *In Cold Blood* in the spring of 1966.

During the filming of *In Cold Blood* on location in Kansas in early 1967, Capote worked with the adaptor-director Richard Brooks to help ensure the integrity of what he has called "an experiment in realism." Released in December 1967, the movie enjoyed much the same acclaim that welcomed the book, but it met with a few negative notices from critics who thought that the gripping melodrama missed Capote's subtleties and implications.

The success of *In Cold Blood* stimulated a demand for other works by Capote. Television audiences saw an adaptation of his wistful 1960 short story, "Among the Paths to Eden," and welcomed a rebroadcast of the 1966 Peabody Award-winning presentation of "A Christmas Memory." Both were presented by ABC-TV during December 1967. Other Capote adaptations for TV production include the movie mystery *Laura* and his own short story *The Thanksgiving Visitor.* He has completed a TV documentary on capital punishment. Determined to try again on the New York stage, Capote revamped *House of Flowers* for an off-Broadway offering in January 1968. After it opened at the Theatre de Lys on January 28 the critics agreed that the revised version, though ingratiating enough, was inferior to the 1954 production.

Truman Capote is a member of the National Institute of Arts and Letters, which presented him its creative writing award in 1959. "Gregariousness is the enemy of art," he has discovered (quoted in *Life,* January 7, 1966), but when he is not working he is happily sociable. In November 1966 he invited about 500 of his friends, most of them celebrities, to a masked party at the Plaza Hotel in Manhattan in honor of Mrs. Kay Graham, publisher of the Washington *Post* and *Newsweek* magazine. New York newspapers variously described the party as the social event of the year, decade, or century. Shortly before the publication of *In Cold Blood,* he moved from his Brooklyn Heights house to a United Nations Plaza apartment, which he decorated with the help of Eve Backer. In addition to his retreat in the Swiss Alps, he has two beach houses on Long Island.

Deceptively "lamblike" in appearance, to use Harvey Breit's term, Capote is five feet three inches tall and has blue eyes and sandy hair. His voice is high-pitched. Breit quoted Capote's self-description in *The Writer Observed* (1956): "I'm about as tall as a shotgun—and just as noisy. I think I have rather heated eyes. . . . I have a very sassy voice. I like my nose but you can't see it because I wear these thick glasses. If you looked at my face from both sides you'd see they were completely different. It's sort of a changeling face." (Perry Smith, too, one of the killers of *In Cold Blood,* had "a changeling's face.")

Harper Lee has said that Capote's "personal characteristics are accented by an irrepressible capacity for enjoyment." He collects antique paperweights, drives fast sports cars, can swim for a distance of a mile into the ocean, likes dancing, and pampers his cat and dog.

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CAVANAGH, JEROME P(ATRICK)

June 16, 1928- Mayor of Detroit
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JEROME P. CAVANAGH

During his first term as mayor of Detroit, from 1962 through 1965, Jerome P. Cavanagh established himself as an outstanding exponent of sound urban renewal and as a liberal administrator genuinely concerned with improving conditions for Detroit's large Negro population. He was returned to office in an overwhelming election victory in November 1965. Then in July 1967 a week of race rioting unparalleled in American history made him a center of national attention. His city, the fifth largest in the country, has continued to be a focus for specialists in human relations studying the complex causes of urban uprisings.

Jerome Patrick Cavanagh was born in Detroit on June 16, 1928 to Sylvester J. Cavanagh, a boilermaker now retired, and Mary Irene (Timmins) Cavanagh, one of a family of three boys and three girls. Brought up in the Roman Catholic faith, he attended St. Cecilia High School and is a graduate of the University of Detroit, where he majored in political science and obtained his Bachelor of Philosophy degree in 1950. He had developed an early interest in the problems of Wayne County, of which Detroit is the county seat, and during his senior year (1949-50) at the University of Detroit he served as chairman of the Wayne County Young Democrats. Sometime later he held two appointive offices concerned with civic affairs: administrative assistant with the Michigan State Fair Authority and member of the Detroit Metropolitan Airport Board of Zoning Appeals. He was also a delegate to county and state political conventions.

Except for his participation in public service and for a period of employment as a sales representative for the IBM (International Business Machines) Corporation, Cavanagh's experience has been entirely in law. He was awarded his LL.B. degree from the University of Detroit Law School in 1954 and was admitted to the Michigan bar soon afterward. In 1955 he began to practise law with the Detroit firm of Sullivan, Romanoff, Cavanagh & Nelson. Some members of the firm later worked closely with Cavanagh in his political and administrative organization. Joseph B. Sullivan, the senior partner of the firm, became Cavanagh's campaign manager in the 1961 mayoral contest. Another partner, Fred J. Romanoff, became by Cavanagh's appointment the executive secretary to the mayor.

Cavanagh's decision in 1961 to run for mayor of Detroit—the first elective office that he sought—seems to have stemmed directly from actions and inactions during the municipal administration of Louis C. Miriani. First installed as mayor upon the death of Albert E. Cobo in 1956, Miriani was elected the following year to a full four-year term. Like other large American cities, Detroit had been confronted with such problems as downtown deterioration, migration of the white population to the suburbs, rising unemployment, and reduced sources of tax revenue. Mayor Miriani numbered among his achievements the building of the enormous Cobo Hall and Convention Arena as well as an expanded expressway system. While holding the line on taxes, however, he had built up a huge municipal budget deficit. He had, moreover, alienated Detroit's Negroes, who make up a third of the city's population of 1,700,000, by ordering a police crackdown to reduce the high crime rate. As reported in *Look* (September 21, 1965), "In the ensuing police drive, Negroes were indiscriminately frisked on the street, dragged into police stations, held on vague charges." When Cavanagh entered the mayoralty race in 1961, again in the words of *Look*, "the city was noted for three things: automobiles, bad race relations, and civic sloth."

The municipal administration of Detroit is nonpartisan. The contest, at a November election, for the office of mayor is between the two candidates who have polled the largest number of votes at the September primary. In his bid for reelection Mayor

Miriani had the support not only of the automobile industry, but of the AFL-CIO and the United Auto Workers, along with Detroit's two major newspapers. Yet, when asked his reasons for running against Miriani, Cavanagh replied succinctly, "I thought I could win." At the September primary he placed second to Mayor Miriani among the twelve contestants, thus becoming the challenger at the November election. Cavanagh had actually received less than half the votes polled by Miriani (35,856 compared with 80,557), but through a hard-hitting six-week campaign he steadily narrowed the gap.

"Detroit is at the crossroads," Cavanagh maintained. "We can continue the coasting downward or we can courageously start the climb back." He charged that since Miriani refused to acknowledge the city's problems, he was not capable of solving them. Unlike Miriani, who made few campaign speeches, Cavanagh sought out audiences at plant gates, shopping centers, and block parties—wherever people gathered. Among his targets were the operation of the city's bus lines and the management of Cobo Hall, and he called for an income tax to include both residents and workers who commuted to Detroit, to offset the budget deficit. The total cost of what was described as a "nickels and novenas" campaign, including the expenses of the primary campaign, amounted to only about $20,000.

At the November 7, 1961 election Cavanagh won 55.8 percent of the mayoral vote, defeating Miriani by 200,413 to 158,778 votes. As Cavanagh's unexpected victory was reported in the New York *Times* (November 12, 1961), "The voting showed that some Negro precincts had gone to Mr. Cavanagh by as much as 5 to 1. In the solidly white neighborhoods the newcomer matched Mayor Miriani vote for vote and, in some areas, beat him soundly."

Shortly after he was installed for his first four-year term as mayor of Detroit on January 2, 1962, Jerome Cavanagh gave reassurance to the city's Negro community by appointing as his police commissioner the former Michigan Supreme Court Justice George Edwards, a man known for his liberal political and social views. Tom Nicholson wrote in "Detroit's Surprising Mayor" in *Harper's Magazine* (December 1963) that under his direction and with the Mayor's active support "random arrests for investigation were ended, policemen were required to observe constitutional guarantees against illegal search and seizure." Edwards's self-phrased determination to "build a bridge over the river of hate" was also to be the objective of his successor, Ray Girardin.

Among Cavanagh's other early appointments were those of Alfred W. Pelham and Theodore Morgan, both Negroes, as controller and as secretary of the Public Works Commission respectively. To head the Mayor's Commission on Children and Youth he named another Negro, Mrs. Esther LaMarr. In the face of strong opposition Cavanagh induced the City Council to vote a 1 percent municipal income tax to be levied on suburbanites as well as residents of the city, a tax strongly protested by suburban mayors but upheld by the Michigan Supreme Court. His promise to "clean up the mess" at Cobo Hall was effectively carried out through appointment of a Civic Center Commission directed by John D. McGillis, which drew up new rules eliminating labor jurisdictional disputes and requiring that job assignments be made through a single labor contractor in negotiations with a city representative present.

As the end of his first mayoral term approached, Cavanagh had erased the multimillion-dollar deficit he had inherited and reduced both property taxes and a tax on industry—thanks to new revenue from his municipal income tax and to other funds traceable to a boom in the automobile industry. At the election on November 2, 1965, when he sought a second mayoral term, he won by more than 150,000 votes over Walter C. Shamie, a businessman who made crime in the street and racial policy his issues. The following year, on March 19, 1966, Cavanagh announced that he would challenge former Governor G. Mennen (Soapy) Williams for the Democratic nomination to succeed United States Senator Patrick V. McNamara, who was retiring. In his preprimary campaign Cavanagh called for the admission of Red China to the United Nations and for the repeal of section 14-B of the Taft-Hartley Law. He met his first political reverse at the Michigan primary on August 2, 1966, when he lost by a wide margin to Williams, who in turn was defeated in November by Representative Robert P. Griffin, a Republican.

At the time of his decision to run for the United States Senate seat, Mayor Cavanagh was president of both the National League of Cities and the United States Conference of Mayors and was also a member of President Johnson's Special Advisory Committee on Manpower Problems. He has served, in addition, as a member of the National Advisory Committee on Area Redevelopment and the National Citizens Committee for Community Relations. As mayor of Detroit he won for the city the 1966 "All-America City" award from *Look* magazine and the National Municipal League. Making frequent trips to Washington, he secured for Detroit a full share of federal funds available for training high school dropouts, for housing, for water and sewer programs, and for other redevelopment projects.

Cavanagh had therefore made widely recognized achievements in urban renewal and betterment of Negro conditions when, in the summer of 1967, a police raid on a "blind pig" (the Detroit term for a speakeasy) in a Negro section of Detroit's West Side triggered an uprising that J. Anthony Lukas has called "the most destructive 'civil disorder' in American history" (New York *Times Magazine*, August 27, 1967). More than forty persons were killed; hundreds were injured; and the destruction to buildings and other damage caused an estimated loss to the city of a half billion dollars. The violence that broke out on July 23 and did not wholly end until six days later was so extreme that after appeals by Mayor Cavanagh and Michigan's Governor George Romney, 4,700 Army paratroopers were rushed by President Lyndon B. Johnson into Detroit to help some 8,000 National Guardsmen and 4,000 city policemen in quelling the riot.

In his article "Whitey Hasn't Got the Message" in the New York *Times Magazine*, Lucas also pointed out, "Detroit has no slums to match New York's Harlem or Bedford-Stuyvesant, Chicago's South Side or Cleveland's Hough section. The worst Negro slums here—known as 'Black Bottom' or 'Paradise Valley'—were largely demolished in the late fifties under Detroit's vigorous urban-renewal program. . . . Even by Detroit's standards, 12th Street and the West Side neighborhood around it are several notches up the pole." Closeness to affluence, however, can intensify frustration, and Lukas quoted the observation of George Henderson, a Negro assistant to the superintendent of the Detroit public schools: "To raise levels of expectation without providing corresponding opportunity is psychologically devastating."

Federal paratroopers were withdrawn to standby duty on July 30, and the Army turned back all patrol duties to the National Guard. Also on July 30, at a press conference, Mayor Cavanagh called for the creation of a 1,000-man federal police force, trained and paid by the United States government, in every major city to fight rioting. At the same time he accused a "highly reactionary" Congress of indifference to the "madness" that is afflicting American cities. At a closed session of the President's National Advisory Commission on Civil Disorders in August 1967, Mayor Cavanagh proposed a series of measures to increase jobs, improve housing and education, and provide incentives for private investment in ghetto areas. He insisted that the country must accept "the principle of reparation for long-standing injustice" to the Negro as the basis for new federal aid programs. In late October 1967 a special planning group that Cavanagh had appointed in Detroit issued a 750-page report described by the Mayor as "a blueprint for the future." The study group was also preparing an emergency plan for possible riots in the future.

The Michigan Junior Chamber of Commerce voted Cavanagh an Outstanding Young Man of the Year in 1962. He was accorded the same honor by the National Junior Chamber in 1963, when he was also chosen as chairman of the transportation committee of the American Municipal Association. He is an honorary fellow of the Kennedy Institute at Harvard University. A glance at the titles of the books on his office desk indicate a serious purpose in his reading: *Mr. Justice Murphy, The Basic Writings of St. Thomas Aquinas*, and *Crisis in Our Cities*, among others.

On November 22, 1952 Jerome P. Cavanagh married Mary Helen Martin, a secretary. They have eight children: Mark, Patrick, David, Mary Therese, Christopher, Philip, Jerome Celestin, and Elizabeth Angela. At one time Cavanagh's family life was considered a major political asset, but on July 30, 1968 Cavanagh was granted a divorce from his wife and granted custody of their four eldest sons.

Mayor Cavanagh is six feet one inch tall and has blue eyes and brown hair. His weight has increased considerably since he became mayor, somewhat dimming his image as a youthful, vigorous crusader. Affable and usually imperturbable, he also brings a disarming sincerity even to his political gestures, as Nicholson remarked in his *Harper's Magazine* article. Nicholson went on to say, "He has, in addition, what might be called style" and is quite at home in many different kinds of social situations. "With his head cocked to one side," Nicholson observed, "he has the knack of making the individual he is talking to feel important and respected."

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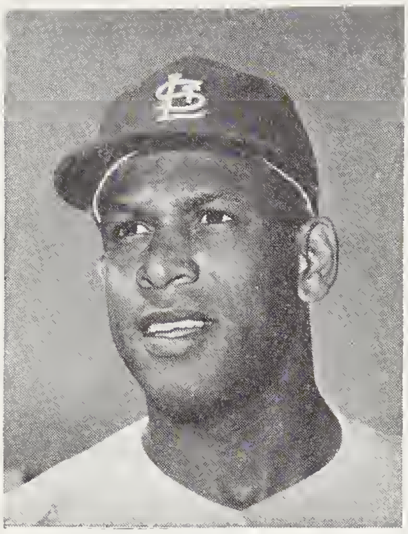
CEPEDA, ORLANDO (MANUEL) (sə-pā′də)

Sept. 17, 1937- Baseball player
Address: b. St. Louis Cardinals, Busch Stadium, 3625 Dodier St., St. Louis, Mo. 63107; h. Reparto Santa Paula, Guaynabo, Puerto Rico 00657

When the St. Louis Cardinals made an unexpected runaway of the 1967 National League pennant race, winning the league's championship by eleven games, the acknowledged key player and catalyst was their Puerto Rican-born first baseman, Orlando Cepeda. Batting in the fourth, or cleanup, position, Cepeda was the power-hitting backbone of the productive St. Louis offense. His designation by the unanimous vote of a panel of baseball writers as the National League's Most Valuable Player for 1967 represented the climax of a comeback effort for Cepeda. After he had won Rookie of the Year honors with the San Francisco Giants in 1958, he followed his remarkable debut with several more excellent seasons as a batter, especially in 1961, when he led the National League both in home runs and runs batted in. Despite such impressive statistics, however, Cepeda fell into disfavor with the Giants' managers Al Dark and Herman Franks, who felt that he was not playing up to his full potential. It turned out that he had been handicapped by an injured knee, which was finally operated on in December 1964. While recovering from surgery, Cepeda missed almost all of the 1965 season and lost his position as first baseman to Willie McCovey. Traded to the Cardinals in May 1966, Cepeda finished the season with the National League's Comeback of the Year award. His comeback was more fully achieved in 1967, when he sparked the Cardinals to a world championship.

Orlando Manuel Cepeda was born on September 17, 1937 in Ponce, Puerto Rico to Pedro and Carmen (Pennes) Cepeda. He has an older brother, Pedro Cepeda Jr., who is an accountant. His father was a professional baseball player whose fame as a hitter was such that he was known as Puerto Rico's Babe Ruth. Although Pedro Cepeda's career preceded the



ORLANDO CEPEDA

breakthrough by dark-skinned players into American big-league baseball, he was celebrated throughout Puerto Rico, whose people are addicted to baseball. Orlando Cepeda, who became known as "Peruchín" (Little Pedro), grew up in the reflected glory of his father. At the Baldorioty de Castro school in San Juan—from which he graduated in 1954—Cepeda excelled at basketball, but at his father's insistence he gave it up and concentrated on baseball.

As an amateur player Cepeda came under the scrutiny of Pedrín Zorilla, the owner of the Santurce baseball club, who was a friend of his father and who also launched Ruben Gómez, Juan Pizarro, José Pagán, and Roberto Clemente on the road to the big leagues. Cepeda's athletic potential was not immediately conspicuous. His legs were bowed and one was shorter than the other. At fifteen he underwent a knee operation that kept him for two months in a hospital and for five months on crutches. Nevertheless, with his father's guidance he developed his skills enough so that he could consider a career in professional baseball. In early 1955, Zorilla took seventeen-year-old Orlando Cepeda to the Giants' minor league training base at Melbourne, Florida for a tryout and obtained a modest $500 bonus for him and assignment to the Salem (Virginia) team in the Class D Appalachian League.

As a rookie baseball player in a small Southern town, Orlando Cepeda was far from happy. Just before the 1955 season began, his father died of a stomach ailment. His difficulties with the English language and with a color discrimination he had never before encountered only aggravated his homesickness. When he failed to get along with his manager at Salem his budding career seemed in jeopardy. Through Zorilla's influence, Cepeda got a transfer from Salem—where he had compiled a batting average of .247 in twenty-six games—to the friendlier atmosphere of Kokomo, Indiana in the Mississippi-Ohio Valley League. Playing third base in the ninety-two remaining games of the 1955 season, he led the league with a .393 batting average and accomplished twenty-one home runs and ninety-one runs batted in. His fielding average, however, was a modest .903. In the following season, on the St. Cloud (Minnesota) team in the Class C Northern League, he played mainly at the less demanding first base as he led the league in all three major hitting categories—with twenty-six home runs, 112 runs batted in, and a .355 batting average. This record earned him a 1957 promotion to the Giants' top farm team, the Minneapolis Millers, in the Class AAA American Association. Playing the outfield as well as first and third base, he struck twenty-five homers and drove in 108 runs as he compiled an average of .309.

By early 1958, twenty-year-old Cepeda was judged ready for the big leagues. President Horace Stoneham of the Giants—who were being transferred that year from New York to San Francisco—told a reporter for the New York *Times* (January 28, 1958): "Cepeda will be our first baseman unless and until he shows he can't make it." As the 1958 season was under way, Giant manager Bill Rigney said of Cepeda: "This is the best-looking rookie I've ever seen, next to Willie Mays. He looks so natural in the moves he makes." Playing in 148 games, Cepeda compiled a .312 batting average, with twenty-five home runs, ninety-six runs batted in, and a league-leading thirty-eight two-base hits. He also stole fifteen bases, an impressive figure for a muscular, power-hitting type of player. For his performance, the Baseball Writers' Association unanimously named him National League Rookie of the Year, and the *Sporting News* chose him for its National League rookie player of the year award for 1958. It was Cepeda, rather than the more celebrated Willie Mays, who became the initial favorite of San Francisco fans. While Mays had earned his reputation in New York, Cepeda's big-league triumph coincided with the Giants' arrival in San Francisco.

Baseball fans are notoriously fickle, however, and after Cepeda had made a poor start in 1959 they booed him whenever he walked to the plate. But their displeasure could hardly compare with that of the volatile fans of the Caribbean. "In Puerto Rico," Cepeda has recalled, "when they get angry enough, they throw fruit, and you think you are in the fruit business." Cepeda had incurred the wrath of the fans during one of the games in the Puerto Rican League playoffs in the winter of 1958-59. Early in the game, his Santurce teammate, pitcher Ruben Gómez of the Philadelphia Phillies struck a batter of the Mayagüez team with an errant pitch. The bad feeling thus engendered reached a climax several innings later when Cepeda, in trying to catch a foul ball, was pelted with fruit, bottles, and cans. Missing the ball, he retrieved it and hurled it into the stands where it allegedly hit a spectator. That created such a demonstration that the game was forfeited and the Santurce players had to be given a police escort out of town. The Puerto Rican League fined Cepeda $200 for his role in the disturbance.

Back in San Francisco, Cepeda regained his batting eye and the favor of the fans after his initial slump. Soon, however, he had to cope with another problem. In midseason the Giants brought up a new rookie, Willie Lee McCovey, a lanky youth with a powerful left-handed swing. To make room for McCovey who was at the time incapable of playing any other position than first base, Cepeda was tried out unsuccessfully at third base, and then moved to left field where his fielding was somewhat more acceptable. Despite his early slump and the later switching of positions, however, Cepeda finished the 1959 season with an even better record than he had compiled in his rookie year. In 151 games he attained a batting average of .317, with 105 runs batted in, twenty-seven home runs, thirty-five two-base hits, and twenty-three stolen bases. The *Sporting News* named Cepeda first baseman for its All-Star Major League team for 1959.

For the next five years—1960 through 1964—Cepeda was consistently among the leading batters of the National League. In 1960 he obtained a .297 batting average, with twenty-four home runs and ninety-six runs batted in. His batting average in 1961 was .311, and with forty-six homers and 142 runs batted in he led the league in those two key categories of power hitting. In 1961, and again in 1962, he was designated first baseman in the *Sporting News*' National League All-Star team.

Despite his formidable record, however, Cepeda never quite became a superstar like Mays. He had to compete with McCovey, whose towering blasts to right field were often aided by the gale-like tail winds of San Francisco's Candlestick Park, so that they produced home runs of prodigious length. Through long practice McCovey learned to play the outfield acceptably, so that both he and Cepeda could be in the lineup at the same time. Cepeda's annual spring holdout for a higher salary furthermore did little to endear him to Giant management.

One of Cepeda's critics was Bill Rigney who, after being replaced in 1961 by Alvin Dark as Giant manager, was quoted as describing him as "still a little boy in many respects to whom winning the pennant isn't as important as it should be." Under Dark, Cepeda's troubles continued. He injured his right knee again in a home-plate collision in 1961. "The knee hurt me all the time," Cepeda has recalled, as quoted in *Sports Illustrated* (July 24, 1967). "But . . . Dark thought I was trying not to play. He treated me like a child. I am a human being, whether I am blue or black or white or green. We Latins are different, but we are still human beings. Dark did not respect our differences." Even the Giants' 1962 pennant victory over their old rivals, the Dodgers, in a post-season playoff, did little to enhance Cepeda's standing. Despite a good year—thirty-five home runs, 114 runs batted in, and a .306 average—Cepeda had, in Dark's view, contributed little to the team's pennant drive. After he had played for the entire preceding winter in Puerto Rico, he apparently became exhausted late in the National League season. His slump continued into the World Series against the New York Yankees. Except for the sixth game, when he got three hits in a row, Cepeda's performance was far from brilliant. His batting average for the series was a mere .158, and he received a large measure of the blame as the Giants lost their bid for the world championship in seven games.

Salary increases are usual for regulars on pennant-winning teams, but Cepeda had to battle for a token boost in 1963, perhaps because he had been given far more minuses than pluses in manager Dark's unique rating system. "I don't know what Dark is talking about," Cepeda protested, as quoted in *Look* (May 21, 1963). "My record speaks for itself." Indeed, his record held up well as he hit thirty-four homers and drove in ninety-seven runs with a .316 batting average in 1963. His average for 1964 was .304, with thirty-one home runs and ninety-seven runs batted in. In December 1964 the knee that had so long bothered him was finally operated on. It had not fully recovered by the next spring, and Cepeda, on the disabled list most of the 1965 season, went to bat only thirty-four times for a feeble .176 average. In his absence McCovey had become the team's regular first baseman, and in 1966 it was up to Cepeda to make his way back into the lineup as an outfielder if he could. Unable to gain recognition from Herman Franks, who had succeeded Dark as Giant manager in 1965, Cepeda asked to be traded. On May 8, 1966 the Giants, who had been seeking a left-handed pitcher, were able to obtain Ray Sadecki from the St. Louis Cardinals in exchange for Cepeda. Sadecki had been a twenty-game winner in 1964, but his performance greatly declined in 1965, when he lost fifteen games and won only six.

A sensitive man who thrives on praise as much as he chafes under criticism, Cepeda was welcomed in St. Louis, where the easygoing manager Red Schoendienst expected nothing of him but what he normally did best—play first base and drive in runs at bat. The Cardinals, a youthful, rebuilding team, with good pitching, defense, and speed, and with batters who could get on base, needed a hitter like Cepeda who could bring those baserunners in to score. As catcher Tim McCarver put it, "We have a lot of small-arms fire but Orlando is our cannon." With his talents really appreciated for a change, Cepeda responded by finishing the 1966 season with seventy-three runs batted in, twenty home runs, and a .301 batting average. An Associated Press poll of baseball writers in October 1966 conferred on Cepeda the National League Comeback Player of the Year award.

In 1967 Cepeda attained a batting average of .325, hit twenty-five home runs, and led the league with 111 runs batted in. The fact that he did poorly in the World Series, batting only .103 against the Boston Red Sox, was of little consequence. Sparked by the heroics of pitcher Bob Gibson and outfielder Lou Brock, the Cardinals won the world championship in seven games, and Cepeda's teammates fully appreciated his earlier contributions to the Cardinals' success in the pennant race. Milton Gross reported in the New York *Post* (May 22, 1967) that on one occasion the team bus, with all present except Cepeda, was waiting to take the players from their hotel to New York's Shea Stadium. It was time to go, and one impatient player remarked, "Let's move it." Thereupon Bob Gibson rose and said, "We wait until Cepeda gets here. . . . We don't bite the bat that's winning for us. We wait for him."

In November 1967 a panel of twenty baseball writers unanimously chose Cepeda the National League's Most Valuable Player of the Year, the first National League player to win the award unanimously since Carl Hubbell was chosen by six writers in 1936. Also in 1967, the *Sporting News* designated Cepeda National League Player of the Year and again named him first baseman on its National League All-Star team.

Orlando Cepeda was married on December 4, 1960 to Ana Hilda ("Annie") Pino Valazquez of Puerto Rico. They have one son, Orlando X. Cepeda, known as Orlandito, or "little Orlando." Nicknamed the "Baby Bull" because of his size, Cepeda is six feet two inches tall, weighs 210 pounds, and has black hair and brown eyes. His teammates call him "Cha-Cha," because of his fondness for Latin music. He is also an aficionado of jazz. Because of Cepeda's Latin influence, the St. Louis Cardinals, often called the Redbirds, have been further nicknamed—somewhat ungrammatically—"El Birdos."

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CHANDLER, OTIS

Nov. 23, 1927- Newspaper publisher
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Otis Chandler, the scion of the California dynasty that rules the third largest publishing empire in the United States, holds as his fief the hub of that empire, the Los Angeles *Times*. Chandler became publisher of the *Times* in 1960, when his father, Norman, left the post to devote himself to expanding and diversifying the Times Mirror Company, the parent organization. The *Times* was, even then, the richest, fattest newspaper west of the Mississippi, but it was also stodgily provincial and predictably reactionary, with a conservative Republican bias that overflowed unprofessionally from editorial page into news columns. Under Chandler and editor Nick B. Williams the paper has grown not only in its circulation (now the fourth largest among American newspapers) and advertising linage (the highest in the country) but also in its national and international stature. The new respect and influence that Chandler has gained for the *Times* by revitalizing its editorial policy was recognized in a Columbia University Journalism Award presented to him in 1967.

While Otis Chandler was modernizing the *Times*, his father was extending the family's domain in what the elder Chandler calls "the knowledge industry," absorbing into the Times Mirror conglomerate a score of smaller publishing companies and related enterprises, including the New American Library and the World Publishing Company, and Jeppesen & Co. Chandler's mother, Dorothy (Buffum) Chandler, who is vice-president in charge of corporate relations with the Times Mirror Company, is a leader in the civic and cultural life of Los Angeles. She was, for example, the prime moving force in the creation of the Los Angeles Center.

Otis Chandler was born on November 23, 1927 in Los Angeles. He was educated at the Cate School in Carpinteria, California, Phillips Academy in Andover, Massachusetts, and Stanford University. At least one source gives business administration as his major at Stanford, but a release from Chandler's office says that he majored in history. Whatever he may have done scholastically, Chandler left a definite mark in athletics at Stanford, where he was captain of the track team and missed by only one foot the setting of a new world record in the shot put. At Stanford he was also a Navy midshipman and the president of the Delta Kappa Epsilon fraternity. He received his B.A. degree in 1950.

From 1951 to 1953 Chandler served in the United States Air Force as a ground officer, reaching the rank of first lieutenant. For four years beginning in 1953 he groomed himself for his future executive responsibilities by moving from department to department as an apprentice at the Los Angeles *Times* and the *Mirror-News*, a Chandler-owned evening paper that has since ceased publication. In 1957 Chandler was named assistant to the president of the *Mirror-News*, and two years later he became marketing manager of the *Times*.

The Los Angeles *Times* was founded in 1881 and was bought a few months later, in 1882, by General Harrison Gray Otis, Chandler's great-grandfather, who established at the start the paper's twin motifs of civic boosterism and political conservatism. Norman Chandler has admitted that the paper was, during his reign as publisher in the 1940's and 1950's, deliberately "lopsided" in its editorial policy. "If we gave the Republicans a big story," he told an interviewer for *Newsweek* (January 2, 1967), "we'd give the Democrats a small one, and we only gave management's side in labor disputes." The paper employed talented men, but only three were assigned to Washington, a lone foreign correspondent roamed Europe, and the newsmen in the home office were shackled by the paper's small-town approach to news, its concern with trivia, and its political myopia. "Despite occasional lapses into grace," Phil Kerby wrote in the *Nation* (January 15, 1968), "it could be counted upon to appear on every list of most deplorable newspapers put together by any gathering of newspapermen indulging in this melancholy diversion."

When Otis Chandler succeeded his father as publisher of the *Times* in April 1960, the paper was the sixth largest and one of the most profitable in the United States, and in sheer bulk it was the heftiest in the American West. Its daily circulation was 537,000 daily and 922,000 on Sunday, and its advertising linage was already the highest in the country (77,000,000 lines in 1959). But it was also, in the words of Phil Kerby in the *Nation* article, "hard-boiled, myopically reactionary . . . self serving . . . [and] provincial." Chandler saw that the paper needed radical changes, and he was determined to make them—a determination that was given urgency by challenges to the *Times*'s hegemony by Eastern newspaper interests, particularly the New York *Times*, which launched an abortive West Coast edition in the early 1960's.

The first reform Chandler effected was political balance. "We are still a Republican newspaper and a conservative one," he explained early in his tenure, "but we are determined to present both sides of the political spectrum and different shades within the spectrum." In March 1961 old *Times*'s readers were surprised and, in many instances, angered, by a series of articles in the paper that examined the John Birch Society with factual thoroughness and ended with a negative assessment of the right-wing group. Chandler's uncle Philip, whose wife was a member of the society, resigned as vice-president of the Times Mirror Company shortly afterward. The *Times* supported Barry Goldwater for President and Ronald Reagan for governor of California—but it did so without much enthusiasm, and now, according to Phil Kerby in the *Nation* article, "Reagan and the *Times* are . . . living apart, and their incompatibility may reach a divorce court." Pat Brown, who lost the California governorship to Reagan, has acknowledged that he was "treated with complete fairness in the news columns of the *Times*."

Under Chandler the *Times*'s editorial budget was doubled, to more than $8,500,000, and salaries were raised above the journalistic norm to attract talented writers and editors—including three Pulitzer Prize winners—from the more lucrative fields of television, magazines, and public relations. Robert J. Donovan was hired to head the paper's Washington contingent, which was expanded to thirteen correspondents. The national staff was enlarged, and Edwin O. Guthman, former press aide to Robert F. Kennedy, was made overseer of bureaus in Chicago, San Francisco, Houston, New York, and Atlanta. A correspondent was assigned to the United Nations, and the foreign bureaus grew to twelve, manned by newsmen of the calibre of Osgood Caruthers and Robert S. Elegant. Others recruited by publisher Chandler and editor Nick B. Williams included James Bellows, the last editor of the New York *Herald Tribune*, now associate editor of the *Times*; Martin Bernheimer, formerly with the *Saturday Review*, now music critic for the *Times*; and Jack Nelson, a Pulitzer Prize-winning reporter lured away from the Atlanta *Constitution*. Pooling their national and international resources, the *Times* and the Washington *Post* inaugurated the Times-Post News Service, which daily sends out about fifty stories from the two papers to more than 200 subscribing newspapers around the world.

Several new sections were added to the already bulky Sunday *Times*, including the magazine "West" and "Calendar," an arts-and-entertainment section. The daily and Sunday editions today together carry more than fifty syndicated columnists, including Joseph Kraft, William F. Buckley Jr., Max Lerner, Joseph Alsop, and Raymond Moley. Some of the columns, such as those of Barry Goldwater, Walter Lippmann, and Art Buchwald, originate in the *Times*'s own syndicate. The paper has two political cartoonists, Paul Conrad and Frank Interlandi, on its staff, and it buys the syndicated work of Herblock, Mauldin, Haynie, and twelve others.

OTIS CHANDLER

The *Times*'s readership is predominantly suburban middle class, and 77 percent of the daily circulation is home-delivered. The paper publishes seven suburban editions, one of which, the Orange County edition, has its own "satellite" production plant and a staff with a payroll of $3,500,000 to handle local news. In 1964 the Times Mirror Company bought the Sun Company, publisher of three newspapers in San Bernadino, but three years later the United States Department of Justice brought and won an antitrust suit against the company and forced it to divest itself of the property.

The extraordinary state of financial health that the *Times* enjoys in an age when many newspapers are fighting to survive is partly explained by its long freedom from labor pressure. The paper kept unions out for decades—until 1967—by giving its employees higher pay, better working conditions, and more fringe benefits than most other newspapers. Thus it escaped the great twin banes of the industry, featherbedding and resistance to automation, and was free to take advantage of money-saving technological improvements as they became available. It became, accordingly, the first major newspaper in the United States to computerize its typesetting, and it is gradually automating many of the other operations in its plant and offices. In contrast, its chief competition, Hearst's afternoon Los Angeles *Herald-Examiner* has been crippled by, and very possibly may not survive, a strike that had gone into its ninth month in September 1968.

After eight years of progress under Chandler, the Los Angeles *Times* has become in the words of John M. Mecklin in *Fortune* (September 1968), "one of the most influential newspapers in the world, with a staff of 450 in sixteen countries and a fresh, uninhibited editorial policy that is the envy of the trade." The paper has a daily circulation of 950,000, which is, in Mecklin's reckoning, "the biggest weekday circulation for standard-sized general newspapers in the country." According to other sources, the *Times* ranks fourth in circulation in the country, behind the New York *Daily News*, the combined editions of the *Wall Street Journal*, and the New York *Times*. In advertising linage it has led all other newspapers in the United States for more than a decade, and it currently carries more than 100,000,000 lines annually.

The *Times* provides almost half of the income of the Times Mirror Company, of which Otis Chandler is a vice chairman of the board. (Dr. Frank D. Murphy, a physician and distinguished academic administrator, was brought in to succeed the retiring Norman Chandler as chairman and chief executive officer in September 1968. For the previous eight years Murphy had been chancellor of the University of California.) In seven years the immense parent company has raised its annual revenues from $112,600,000 to $301,500,000 and its net earnings from $4,600,000 to $19,100,000, figures surpassed only by Time, Inc., and McGraw-Hill among publicly held publishing enterprises in the United States. The company's New American Library is the largest publisher of paperbacks in the country. Another subsidiary, Harry N. Abrams, Inc., publishes art books, and the World Publishing Company publishes Bibles, dictionaries, and the Meridian line of paperbacks on theology, philosophy, and history. The Times Mirror also owns several smaller publishing companies specializing in telephone books, maps, aeronautical charts, flight instruction manuals, and medical and legal texts. Its properties outside of publishing include the Palladium Ballroom in Hollywood, a restaurant at Santa Anita, and the Publishers Paper Company, an Oregon firm that manufactures newsprint, napkins, and other paper products.

The *Times* won a Pulitzer Prize for its coverage of the race riot in the Watts section of Los Angeles in 1966. In addition to the Columbia Journalism Award, Chandler has received the Lovejoy Award of Colby College (1966) and the University of Southern California Distinguished Achievement Award for Journalism (1962).

The publisher is a member of the American Press Institute of Columbia University, the Professional Fellowships Program of Stanford University, the American Committee of the International Press Institute, the Editorial Futures Committee of the American Society of Newspaper Editors, and the Near East Emergency Donations Committee. From 1961 to 1965 he was a trustee of Stanford University, and he served on the President's Commission on Law Enforcement and Administration of Justice from 1965 to 1967. He is a member of the boards of directors of the Associated Press, the Inter-American Press Association, the Union Bank of Los Angeles, Western Airlines, the Andover Club of Southern California, and the Indian Track Club of Stanford University.

Otis Chandler and Marilyn Janet Bryant were married on June 18, 1951. They have five children: Norman Brant, Harry Brant, Cathleen, Michael Otis, and Carolyn. Much of Chandler's leisure time is spent with his family, at home, at the beach, or on weekend trips in a camping van.

A writer for *Newsweek* (January 2, 1967) aptly described Chandler as "a mesomorphic golden boy." The blond-haired, blue-eyed publisher, standing six feet three inches and weighing 220 pounds, has the broad shoulders and rippling muscles of a Mr. Universe contestant. He maintains his heroic physique by tennis, surfing and other water sports, and weight lifting, at which he is a champion. He works out daily in his private gymnasium at the *Times* or in his gym at home. Periodically he goes big-game hunting in Alaska and elsewhere, and the walls of his den are lined with the heads of elk, deer, sheep, and bear that he has killed. Another of his recreations is photography. According to John M. Mecklin in the *Fortune* article, Chandler had numerous detractors when he took over the *Times*, and they were amazed at his success in revitalizing the newspaper. Mecklin quoted a former associate as saying of him: "Nobody is likely to accuse Otis of a sense of humor. Rather his chief characteristic is more like a killer instinct. He means to become the best, by God, newspaper publisher in the world, and he is well on the way."

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CHAPMAN, LEONARD F(IELDING), JR.

Nov. 3, 1913- United States Marine Corps officer
Address: b. Headquarters, United States Marine Corps, Washington, D.C. 20380; h. Commandant's House, Marine Barracks, Washington, D.C. 20380

The twenty-fourth Commandant of the United States Marine Corps, General Leonard F. Chapman Jr., succeeded General Wallace M. Greene Jr. for a four-year term on January 1, 1968. Chapman, a relatively unknown and noncontroversial staff officer, had remained largely aloof from power struggles within the Corps. Although he compiled a distinguished record in Pacific combat areas in World War II, his principal achievements have been in executive posts at Quantico, Virginia, and in Washington, D.C. He was Marine Corps Chief of Staff for three and one half years beginning January 1964, and he served as Assistant Commandant from July 1967 until his appointment as Commandant. A specialist in logistics, General Chapman is credited, according to the *Marine Corps Gazette* (January 1968), with being "the motivating force behind the Corps' front-running position in automated military management."

As the Commandant, General Chapman is the senior officer of the United States Marine Corps, and he is directly responsible to the Secretary of the Navy for its administration, organization, and performance. He has coequal status with members of the Joint Chiefs of Staff on matters of direct concern to the Marine Corps. In late 1967 the Marine Corps numbered some 300,000 men, of whom more than one-fourth were on combat duty in Vietnam.

The grandson of a Methodist minister and missionary who had worked with Indians in Arizona, Leonard Fielding Chapman Jr. was born on November 3, 1913 in Key West, Florida. His father, Leonard F. Chapman Sr., also a Methodist minister, makes his home in Orlando, Florida. Chapman spent much of his boyhood in De Land, Florida, some thirty miles north of Orlando. In 1931, after graduating from De Land High School, he entered the University of Florida, and during his four years there he was a member of the Reserve Officers Training Corps. On June 10, 1935, upon his graduation from the university, Chapman was commissioned in the Army Field Artillery Reserve. He decided, however, to compete for a commission in the United States Marine Corps that was at that time being offered to University of Florida graduates, and upon notification of his selection he resigned his Army Reserve commission. He was commissioned a second lieutenant in the Marine Corps on July 8, 1935.

After completion of Basic School at the Philadelphia Navy Yard, Chapman served with the 1st Battalion, 10th Marines, at Quantico, Virginia, from April 1936 to August 1937. In June 1938, after completing training at the Field Artillery School at Fort Sill, Oklahoma, he was assigned to the 10th Marines at the Marine Corps base in San Diego, California. In September 1938 he was promoted to first lieutenant. Assigned to Honolulu in June 1940, Chapman completed gunnery school training aboard the USS *New Orleans* there. In July 1940 he began a two-year assignment on board the USS *Astoria,* as commanding officer of the Marine detachment. He was promoted to captain in April 1941. Following the entry of the United States into World War II, Chapman, aboard the *Astoria,* took part in the early Pacific raids that culminated in the battles of the Coral Sea and Midway, and he was awarded the Navy Commendation Ribbon with Combat V. He advanced to the rank of major in May 1942.

Recalled to the United States in June 1942, Chapman was assigned that August as an instructor in the artillery course at the Marine Corps Schools at Quantico, Virginia. He was promoted to lieutenant colonel in May 1943 and was named executive officer of the artillery section at the Marine Corps Schools in October of that year. Chapman again departed for combat duty in June 1944, joining the 1st Marine Division in the Pacific area. He was awarded the Legion of Merit with Combat V for meritorious service as R-3 with the 11th Marine Artillery Regiment and as commanding officer of the 4th Battalion, 11th Marines, during combat at Peleliu in September and October of 1944. He also earned the Bronze Star with Combat V while serving as 4th Battalion commander at Okinawa from April to July 1945.

In September 1945, following the surrender of Japan, Chapman was appointed secretary of the general staff, Fleet Marine Force, Pacific. He was recalled to the United States in July 1946, and the following month he assumed duties at Marine Corps Headquarters in Washington, D.C. as executive officer of the G-3 section of the division of plans and policies. In May 1949 he was reassigned to the Marine Corps Schools at Quantico to serve as coordinator of the Reserve Artillery training unit. He completed the senior course of the Amphibious Warfare School at Quantico in June 1950 and then was appointed chief of the supporting arms group at the Marine Corps Development Center at Quantico. Chapman advanced to the rank of colonel in July 1950.

GEN. LEONARD F. CHAPMAN JR.

In July 1952 Chapman was assigned to Camp Pendleton, California, to join the 3d Marine Division as regimental commander of the 12th Marines. Sailing with the division in August 1953 for Japan, he continued to command the 12th Marines in the months that followed the Korean conflict. He served as commanding officer of the Marine Barracks, United States Fleet Activities, at Yokosuka, Japan from August 1954 to May 1956. Chapman returned to Washington, D.C. in July 1956 for two years service as commanding officer of the Marine Barracks and director of the Marine Corps Institute. As commander of the Marine Barracks—nicknamed the "palace guard"—Chapman is credited with having introduced the colorful weekly Friday night retreat parades that have become an attraction for visitors to the nation's capital.

Elevated to the rank of brigadier general on July 1, 1958, Chapman was assigned to Camp Lejeune, North Carolina, as Commanding General, Force Troops, Fleet Marine Force, Atlantic, and he served in this post until August 1961. In the following month he assumed duties at Headquarters, Marine Corps, as deputy assistant chief of staff, G-4. He was promoted to major general on November 1, 1961, and on that date he became assistant chief of staff, G-4, with responsibility for formulating Marine Corps logistic plans, policies, and programs. In this capacity, Chapman introduced modern management techniques into the corps, and he was rewarded with a second Legion of Merit for his services. He is credited with being the author of a substantial portion of the principles of amphibious warfare that have become established as Marine Corps doctrine. Chapman is said to have been a protégé of General David M. Shoup, now retired, who served as Marine Corps Commandant from 1958 to 1962.

On January 1, 1964, when General Wallace M. Greene Jr. took office as Commandant of the United States Marine Corps, Chapman was elevated to the rank of lieutenant general and named Marine Corps

Chief of Staff. In this capacity he was the Commandant's executive officer, with responsibility for directing, coordinating, and supervising staff activities at Headquarters. As Chief of Staff, Chapman continued to promote more efficient methods of military management. Outlining his overall plan and policy in an article in the *Marine Corps Gazette* (October 1967), Chapman pointed out that although "for the foreseeable future our strength will continue to center on the infantryman with his rifle, backed by tanks, artillery, naval gunfire and air" there were already "remarkable changes . . . in the techniques which we use to manage, commit and control that strength." He called attention to the increasing use of "third generation" computers and of the Defense Department's Automatic Digital Network (AUTODIN)—a "world-wide, automatic, secure, high-speed, digital network, intended to serve as the primary record communication system for the Department of Defense and its components" and "to replace existing, common-user teletypewriter systems . . . and most of the present manual data transmission networks." On May 19, 1967 President Lyndon B. Johnson designated Chapman to succeed retiring Lieutenant General Richard C. Mangrum as Assistant Commandant of the Marine Corps, effective July 1967. The Armed Forces Management Association conferred on Chapman its 1967 Merit Award for "outstanding accomplishment in professional management."

In the months that preceded the retirement of Marine Commandant Wallace M. Greene Jr., amid speculation as to the identity of his successor, there was considerable maneuvering for position among the likely candidates. These included Lieutenant General Lewis W. Walt, commander of the Marines in combat in Vietnam, and Lieutenant General Victor H. Krulak, commander of the Fleet Marine Force, Pacific, at Honolulu. Chapman, a "dark horse" candidate, was named as the new Marine Corps Commandant on April 4, 1967 by President Lyndon B. Johnson, who praised him as "a man of unusual military traits and qualifications." Chapman is the first artillery officer to attain top command in a service in which the ascendancy of the infantry had previously been unchallenged. His appointment was seen as a compromise acceptable to the contending factions within the corps and as recognition of the overriding importance of modern management techniques and of the revolution in logistics. The United States Senate confirmed the appointment on December 13, 1967. Senate Majority Leader Mike Mansfield, himself a former Marine, commented at the time that Chapman was "the best possible choice" for the post. Elevated to the rank of general, Chapman was installed on January 1, 1968 for a four-year term as Marine Corps Commandant. At the same time, Lieutenant General Walt became Assistant Commandant.

General Leonard F. Chapman Jr. and his wife, the former Emily Walton Ford of Birmingham, Alabama, have two sons. The older son, Captain Leonard Fielding Chapman 3d, a graduate of Duke University, served as a platoon leader with the Marines in Vietnam in 1965 and 1966 and later became commanding officer of the Marine detachment aboard the USS *Enterprise*. The younger son, Lieutenant Walton Ford Chapman, also a Duke University graduate, was serving in early 1968 as executive officer of a Marine battalion in Vietnam. A serious, cordial, self-effacing man, Chapman is six feet tall, of erect bearing, with hazel eyes. He is a cigar smoker. Associates, quoted in the New York *Times* (December 5, 1967), have described him as "handsome, square-cut, firm-jawed," a "poster marine," and "the very image of an organization man." According to the New York *Times* article, he "has been popular with the management-minded civilian 'whiz kids' in the Defense Department." Chapman is fond of all spectator sports. He reads extensively, and he is especially interested in military history. For relaxation he likes to play golf and to go camping with his family.

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CLIFFORD, CLARK (McADAMS)

Dec. 25, 1906- United States government official; lawyer
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1947.

On March 1, 1968 the prominent corporation lawyer Clark Clifford succeeded Robert S. McNamara as United States Secretary of Defense. Known as a "one-man brain trust," Clifford has been a highly influential adviser to presidents and political leaders for more than two decades. As President Harry S. Truman's special counsel, from 1946 to 1950, he was an architect of such landmarks of American foreign policy as the Truman Doctrine. Appointed by President John F. Kennedy to the Foreign Intelligence Advisory Board in 1961, he served as its chairman from 1963 to 1968. As a trusted adviser to President Lyndon B. Johnson, Clifford has counseled the President on the conduct of the Vietnam war, a subject that continues to preoccupy him as Secretary of Defense. On December 11, 1968 President-elect Richard M. Nixon announced that Clifford would be succeeded on January 20, 1968 by Melvin R. Laird, Republican Representative from Wisconsin.

Established in 1949 under legislation that Clifford himself had helped to formulate, the Department of Defense, with some 27,000 employees in the Pentagon in Washington, D.C., is the civilian overseer of the 3,400,000 officers and men in the armed forces of the United States. Its budget for 1968-69, estimated at $77 billion, constitutes about 41 percent of the total national budget. In the view of a number of political observers, Clifford, a pragmatic liberal, has appeared to be more flexible in his policies than McNamara had been, and he is believed to be better equipped to deal with Congress and with the generals in the Pentagon. "Clifford has a completely open mind," one government official has observed, as quoted in the New York *Times* (April 28, 1968). "There are no absolutes with him, except the security of the United States."

Clark McAdams Clifford was born on December 25, 1906 in Fort Scott, Kansas, one of the two children of Frank Andrew Clifford, an official with the Missouri Pacific Railroad, and Georgia (McAdams) Clifford, an author of children's books who taught a college course in writing. His maternal uncle, Clark McAdams, was the crusading editor of the St. Louis *Post-Dispatch*. Soon after Clark Clifford's birth the family moved to St. Louis, where he attended public schools and graduated from Soldan High School in 1922. He then entered Washington University in St. Louis, where he took part in cultural affairs, played tennis, sang with the Quadrangle Club, and belonged to Kappa Alpha fraternity. He obtained his LL.B. degree in 1928, and in the same year he was admitted to the St. Louis bar, ranking second among 350 applicants.

Having persuaded the St. Louis lawyer Jacob M. Lashly to make room for him in his law firm, Clifford was employed by Holland, Lashly & Donnell from 1928 to 1933 and by its successor, Holland, Lashly & Lashly from 1933 to 1937. His beginnings as a lawyer were modest. Occupying a corner table in the firm's law library, he handled the defense of indigent persons in criminal cases and performed minor chores for his employers. From that he went on to become one of the most successful lawyers in St. Louis, specializing in trial cases and in corporation and labor law. In 1938 he acquired a partnership in the firm, which became known as Lashly, Lashly, Miller & Clifford. For a time, Clifford also taught a course in trial psychology at Washington University.

Commissioned a lieutenant (jg.) in the United States Naval Reserve in 1944, Clifford was assigned to the staff of the Pacific Naval Supply Offices in San Francisco and later served as assistant to the director of the logistics division. For his wartime service he was awarded the naval commendation ribbon. In July 1945 he was promoted to lieutenant commander and assigned to Washington, D.C. to serve as assistant to his old friend James K. Vardaman, who was at that time naval aide to President Harry S. Truman. Early in the following year, Clifford was elevated to the rank of captain and succeeded Vardaman as Presidential naval aide.

After the resignation, in February 1946, of Judge Samuel I. Rosenman as President Truman's special counsel, Clifford undertook some of the President's legal work, including a study of universal military training and preparations for the establishment of the National Intelligence Authority (the forerunner of the Central Intelligence Agency), which coordinated the intelligence activities of the military services. Having completed his naval service, Clifford succeeded Rosenman on June 27, 1946 as special counsel to the President. He soon became one of Truman's most intimate advisers. In the fall of 1946 he planned the legal strategy that led to contempt action against John L. Lewis, president of the United Mine Workers, who had threatened to call a nationwide strike in defiance of a federal injunction.

CLARK CLIFFORD

Clifford's seventy-page foreign policy memorandum submitted to President Truman on September 24, 1946, is believed to have formed the basis for American relations with the Soviet Union in the years immediately following World War II. In it he charged that Soviet leaders "appear to be conducting their nation on a course of aggrandizement designed to lead to eventual world domination by the U.S.S.R," and he called for military strength to meet the Soviet challenge. Clifford also had an important part in drafting the President's State of the Union Message in late 1946 and his message to Congress in March 1947 in which he officially launched the Truman Doctrine, providing large-scale military and economic aid for Greece and Turkey. Clifford was a principal architect of the National Security Act of 1947, under which a unified National Military Establishment was created, and of the National Security Act Amendments of 1949, which established the Defense Department as an executive department of the government under a Secretary of Defense. He is also credited with being the author of the Truman Administration's Middle Eastern policy that helped to bring about the creation of the state of Israel in 1948.

In November 1947, Clifford submitted a forty-three page memorandum to President Truman in which he outlined political strategy for the 1948 Presidential elections. In that memorandum, which has been termed a "classical political document," he urged the President to create a liberal image for himself by wooing labor leaders, intellectuals, and minority groups, while at the same time trying to discredit the third-party candidacy of former Vice-President Henry A. Wallace. He recommended that Truman take the offensive and stage a barnstorming whistlestop tour from coast to coast, delivering two speeches a day. Clifford accompanied the President on the 22,000-mile campaign tour and is credited by some observers with having been responsible for Truman's upset victory over Republican candidate Thomas E. Dewey in 1948. Although friends in the Democratic party urged Clifford to become a candidate for the United States Senate in 1948, he decided at the time that he preferred the practice of law to the uncertainties of politics. On February 1, 1950 he resigned as special counsel to the President and returned to private law practice as senior partner in the firm of Clifford & Miller in Washington, D.C.

Over the next few years, Clifford became one of Washington's wealthiest and most respected corporation lawyers, especially noted for his expert advice to his corporate clients on strategy in their dealings with the government with regard to taxes and other matters. His firm, which grew at a rate of 5 percent a year, numbered among its clients Standard Oil of California, E.I. du Pont de Nemours, American Telephone & Telegraph, American Broadcasting Company, Radio Corporation of America, Phillips Petroleum Company, the Pennsylvania Railroad, and the Indonesian government.

Although Clifford devoted his main energies to his law firm during the Presidency of Dwight D. Eisenhower, he also remained a close friend and advisor to many influential Democrats. Senator Symington's unsuccessful bid for the Democratic Presidential nomination in 1960 was guided by Clifford. Senator John F. Kennedy, whose friendship with Clifford dated back to about 1950, chose him as his personal lawyer and appointed him in 1960 to a Committee on the Defense Establishment, headed by Symington, to study the organization and administration of the Department of Defense. Lyndon B. Johnson, as Senator, turned from an official advisory staff to a small group of men, including Clifford, for informal counsel.

In the 1960 election campaign Kennedy enlisted Clifford to help plan his campaign strategy and to prepare a study of problems involved in the transfer of Presidential power. After Kennedy had won the November election he appointed Clifford to act as liaison between his administration and that of outgoing President Eisenhower. On May 16, 1961 Clifford became a member of Kennedy's Foreign Intelligence Advisory Board, appointed by the President after the abortive Bay of Pigs invasion of Cuba to oversee the activities of the Central Intelligence Agency and related agencies. In 1962 Kennedy sent Clifford to New York City to negotiate an agreement with representatives of the steel industry. On April 23, 1963, after Dr. James R. Killian Jr. resigned as chairman of the Foreign Intelligence Advisory Board, Kennedy appointed Clifford as his successor.

When Lyndon B. Johnson took office as President following the assassination of John F. Kennedy on November 22, 1963, he called on Clifford to help direct the transition. Clifford soon became a member of Johnson's inner circle of trusted advisers that also included Abe Fortas and Bill Moyers. In 1964 he helped the President deal with the scandals resulting from the business activities of former Senate majority secretary Robert G. (Bobby) Baker and the arrest on morals charges of White House aide Walter Jenkins. During the 1964 Presidential election campaign, Clifford was one of Johnson's leading strategists, and he is believed to have advised the President to take a moderate position on foreign policy in contrast to the more aggressive policies advocated by Republican candidate Barry M. Goldwater.

As chairman of the Foreign Intelligence Advisory Board, in 1965 Clifford was sent by Johnson on a fact-finding mission to Asia. In December of that year he was among those who tried to dissuade Johnson from his decision to call a temporary halt to bombing raids on North Vietnam. In his view, the bombing pause—which lasted for thirty-seven days—held out little promise for negotiations and provided the North Vietnamese with an opportunity to reinforce their troops in the South. In October 1966 Clifford accompanied Johnson to the Manila summit conference of nations allied with the United States in the Vietnam conflict, and in the summer of 1967 he and General Maxwell D. Taylor visited a number of Asian and Pacific countries as personal emissaries of the President. In June 1967 Johnson appointed Clifford to a seven-member committee to study the crisis in the Middle East.

After Secretary of Defense Robert S. McNamara announced on November 29, 1967 that he would resign his Cabinet post to accept the presidency of the International Bank for Reconstruction and Development he reportedly included Clifford's name among several that he submitted to President Johnson for consideration as his successor. On previous occasions, Clifford had turned down Cabinet offices, including that of Attorney General, maintaining that he could be of greater service to the President in a general advisory capacity. But when Johnson designated him McNamara's successor on January 19, 1968, he decided that he could not refuse the President's request.

Clifford's appointment was welcomed on Capitol Hill by men of such divergent views as Senator J. William Fulbright of Arkansas, a leading critic of the Vietnam war effort, and Representative L. Mendel Rivers of South Carolina, one of its strongest supporters. Although Clifford had a reputation of being a "hawk" on the Vietnam issue, he has denied that he followed "any of those ornithological convictions." The Senate unanimously confirmed Clifford's appointment on January 30, 1968. He was officially sworn in as the ninth Secretary of Defense on March 1, 1968.

As the Administration's leading spokesman on Vietnam policy, Secretary Clifford is believed to have influenced President Johnson in his decision, announced on March 31, 1968, to limit bombing raids on North Vietnam and to begin peace negotiations with the Hanoi government. Even after the talks began in Paris in May, Clifford continued to emphasize, however, that the halt in the bombing raids must be accompanied by some form of reciprocal action by North Vietnam. In April 1968 he announced a call-up of some 24,500 military reservists but also declared that the Administration currently did not intend to increase troop strength in Vietnam beyond a ceiling of 549,000 men. He expressed confidence that with increased effectiveness, South Vietnamese forces would take over more and more of the burdens of the war from the United States. In November 1968 when Saigon officials balked at joining the expanded peace talks in Paris, Clifford made it clear that United States negotiators would proceed at the conference table without representatives of the South Vietnam government.

On the question of North Korea's seizure of the American intelligence ship *Pueblo* on January 23, 1968, Clifford has urged continued diplomatic efforts to secure the vessel's release, and he opposes overt military action that might endanger the lives of the eighty-three captive crew members. In his views toward Communism, Clifford makes a clear distinction between the Soviet and Chinese varieties. He feels that China is likely to pose the main threat to United States interests in the foreseeable future, and that a détente could eventually be reached with the Soviet Union. On the other hand, he strongly favors the maintenance of "a clear margin of strategic nuclear capability" over both China and the Soviet Union. Clifford has criticized the suspension of American military aid to Greece after its government was taken over by a military junta in 1967. "The obligations imposed on us by the NATO alliance are far more important than the kind of government they have in Greece or what we think of it," he said in May 1968.

In the wake of the urban unrest that followed the assassination of the Rev. Martin Luther King Jr., Clifford announced on April 26, 1968 the establishment within the Pentagon of a riot-control command center and a Directorate of Civil Disturbances Planning and Operations that would oversee federal troops sent to control riots in the cities. On June 20, 1968 he issued an order banning racial discrimination in rental housing for servicemen.

Clifford is a member of the federal, American, District of Columbia, Missouri, and St. Louis bar associations. He has served as a trustee of Washington University and as a director of the National Bank of Washington, the Washington Sheraton Corporation, and the General Aniline and Film Corporation. Before taking office as Secretary of Defense he severed his connection with his law firm. He also resigned as chairman of the Foreign Intelligence Advisory Board and was succeeded in that post by General Maxwell D. Taylor.

On October 3, 1931, Clark Clifford married Margery Pepperell Kimball (nicknamed Marny), whom he had met on a European tour. They have three daughters: Margery Pepperell (Mrs. William H. Lanagan Jr.); Joyce Carter (Mrs. Richard D. Barrett); and Randall (Mrs. Edward I. Wight). Clifford lives with his wife in a 150-year-old home in Bethesda, Maryland that they had purchased in 1950. His favorite recreations include playing the piano, frolicking with his ten grandchildren, and listening to classical records. He is a member of the Racquet Club in St. Louis, and the Burning Tree, Metropolitan, and Chevy Chase clubs in Washington, D.C. Six feet two inches tall and a nondrinker, Clifford limits his smoking to one cigarette a day. Patrick Anderson, in an article in the New York *Times Magazine* (January 28, 1968), described the new Secretary of Defense: "Tall, handsome, always beautifully attired, courtly and charming in the old-school Southern manner, Clifford is one of those rare public figures, like John Kennedy, whose dazzling exterior does much to detract from the fact that he has a mind like a steel trap."

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COFFIN, WILLIAM SLOANE, JR.

June 1, 1924- Presbyterian clergyman
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A landmark case in American law opened in Boston on May 21, 1968, when federal lawyers began their prosecution of five men charged with conspiracy to aid and abet disobedience of the Selective Service Act. The most prominent of the five were Dr. Benjamin Spock, the famous pediatrician, and the Rev. William Sloane Coffin, the chaplain of Yale University. Coffin is an old-stock American, a descendant of Pilgrims and an admirer of Thoreau, who believes that dissent is sometimes the only way to be faithful to America's finest traditons. Like his codefendants, he believes that the war in Vietnam is wrong and ruinous, and his crime, as he sees it, has been to support the right of any American who feels the same way to refuse to take part in it. "The draft law itself is not an issue in the trial," Donald Jackson wrote in *Life* (May 17, 1968). "The charge is conspiracy, and acquittal on that charge would have no effect on the law. Fundamentally, the trial is concerned with an issue as old as freedom—the confrontation between a man's conscience and the laws he is bound to obey, the classic testing of both good men and good societies." On June 15, 1968 Coffin, Spock, and two of the other three defendants were found guilty of conspiracy.

William Sloane Coffin Jr. was born in New York City on June 1, 1924 to the late William Sloane Coffin Sr., a vice-president of W. & J. Sloane, Inc., the Fifth Avenue furniture store, and Catherine (Butterfield) Coffin. He has a brother, Edmund. An uncle, the late Rev. Henry Sloane Coffin, was president of Union Theological Seminary and a fellow of the Yale Corporation. After preparatory studies at Phillips Academy in Andover, Massachusetts, Coffin entered Yale University in 1942 but remained there only a year before joining the United States Army. He served in Europe as an infantry officer, a liaison officer with the French

REV. WILLIAM SLOANE COFFIN JR.

army, and finally, after intensive instruction in Russian, as a liaison officer with the Russian army, an assignment that lasted for two years after the war. He was discharged from the Army in 1947 with the rank of captain.

After his military service Coffin returned to Yale and took a B.A. degree in government there, in 1949. He was not at that time interested in the ministry, because he felt that the church had become irrelevant, although he was attracted to the theology of Paul Tillich and Reinhold Niebuhr. During a visit to Union Theological Seminary in New York City, however, he met Niebuhr, Dr. James Robinson of the Church of the Master in Harlem, and G. W. Weber of the East Harlem Protestant Parish. "They blasted all my arguments about irrelevancy," Coffin told Fred C. Shapiro, who interviewed him for a biographical article in the New York *Times Magazine* (March 3, 1968). "I signed up on Monday." Coffin studied at Union Theological for one year.

During the Korean war Coffin worked abroad on Russian affairs for the Central Intelligence Agency. "It was very exciting work, very fulfilling physically," Coffin told Fred C. Shapiro, "but I began to feel after a while that it wasn't my true vocation, and when other guys began coming along who could do the job, I left." He went back to Yale, finished his theological studies at the Yale Divinity School, and was ordained a minister of the Presbyterian Church upon receipt of his B.D. degree in 1956.

Coffin was chaplain at Phillips Andover Academy in 1956-57 and at Williams College in 1957-58. On March 16, 1958 A. Whitney Griswold, then president of Yale University, announced Coffin's appointment as chaplain of the university and pastor of the Church of Christ, the Yale chapel. Coffin assumed the posts on July 1, 1958, succeeding the Rev. Sidney Lovett, who had retired. "Coffin literally roared onto the New Haven campus," Fred C. Shapiro noted in his New York *Times Magazine* article, "startling some of the more conservative members of the theological faculty by making his first pastoral rounds on a motorcycle." In a project of Operations Crossroads, a private organization devoted to international social service, Coffin led a group of fifteen American students in the summer of 1960 in helping natives in Mamou, Guinea build a community center. The following year he became an adviser to the Peace Corps and organized the corps' field training center in Puerto Rico.

In May 1961 Coffin was one of the eleven Freedom Riders arrested in Montgomery, Alabama for challenging local bus and restaurant segregation laws. The members of the interracial group were convicted of disorderly conduct but the Supreme Court reversed the convictions. Later in 1961 Coffin explained the philosophy and theology behind his decision to participate in the direct action in the South: "Every minister is given two roles, the priestly and the prophetic. . . . The prophetic role is the role of the disturber of the peace, to bring the minister himself, the congregation, the entire Christian church, the entire social order unto some type of judgment. . . . If one plays a prophetic role, it's going to mitigate against his priestly role. There are going to be those who will hate him. . . . I think the church in our country has been remiss in its prophetic role, and it was precisely when the voice of the church was silent and withdrawn that Jim Crowism established itself in this country. . . . Nor can we forget that it was this prophetic role of Jesus Christ that ended his priestly role at the age of thirty-three." Coffin was arrested twice again for protesting segregated facilities, in an amusement park outside of Baltimore, Maryland in 1963 and in St. Augustine, Florida in 1964.

In 1965, after the presence of the United States in Vietnam changed from an ostensibly advisory role to one of massive military intervention, Coffin became persuaded that the war America was conducting was illegal, immoral, senseless, and inimical to the interests of both Vietnamese and Americans. "It's true that we're fighting Communists," Coffin explained to Fred C. Shapiro, "but it is more profound to say that we have been intervening in another country's civil war. Despite billions of dollars of aid, the blood and labor of many Americans, the Saigon government, from Diem to Ky, has been unable to talk convincingly to its people of national independence, land reform, and other forms of social justice. The war is being waged with unbelievable cruelty and in a fashion so out of character with American instincts of decency that it is seriously undermining them. The strains of the war have cut the funds that might otherwise be applied to antipoverty efforts at home and abroad—which is the intelligent way to fight Communism."

As the war escalated Coffin escalated his protest of it. He traced the evolution of his protest from lawful petition to civil disobedience for Donald Jackson of *Life* (May 17, 1968): "I think we had our first resort writing letters and petitions, seeing Congressmen—our second, third, fourth, and fifth resorts—and then the question was, having done all that, did you just put your conscience to bed with the thought that you've done everything you could while the war continues to escalate and the President remains indifferent to the cries of protest? Or do you choose to follow the route of protest to the end, even if it means going to jail? By the end of last summer it was clear that some of us were going to have to come out from behind the firmaments. . . . Ultimately you have to do what you think is right and accept the risks."

Thus, in the autumn of 1967, Coffin, having exhausted all other means, embarked on his course of civil disobedience. He offered the sanctuary of his church to all serious draft resisters, regardless of their religious convictions. (The Selective Service law recognizes as legitimate conscientious objectors only those who are opposed to all wars on religious grounds. It does not recognize those who are opposed to a particular war or those whose opposition is based on private ethics.) He pointed out to students that the draft and the war are moral issues on which they must consult their consciences and make a response, and that the possibility of draft resistance must be considered if conscience so dictates. He collected turned-in draft cards and was the spokesman for a delegation that delivered a briefcase containing 992 cards to the Department of Justice in Washington in October 1967. In addition, he lent his name to antiwar and antidraft petitions and other documents, including a circular of national distribution entitled "A Call to Resist Illegitimate Authority," which had been signed by Dwight Macdonald, Naom Chomsky, and numerous other prominent intellectuals.

Confronted with the impossible task of coping with a draft resistance movement of massive proportions, the United States Department of Justice had no alternative but to confine its action to some of the more prominent figures in the movement who had at least a loose connection with each other. Accordingly, it brought suit for conspiracy against Coffin and four others: Dr. Benjamin Spock, former White House disarmament aide Marcus Raskin, author Mitchell Goodman, and Harvard graduate student William Ferber. The names of Coffin, Raskin, Spock, and Goodman had been among those on the "Call to Resist Illegitimate Authority" circular, and all four men were in the delegation that delivered the draft cards to the Department of Justice in October. Ferber had been a speaker on the same program with Coffin at an antidraft meeting at the Arlington Street Unitarian Church in Boston. The five were indicted by a federal grand jury in Boston in January 1968 and their trial opened in Boston on May 21, 1968. On June 15, 1968 Coffin, Spock, Goodman, and Ferber were found guilty and a month later were sentenced to two years in federal prison. Coffin and Spock, in addition, were each fined $5,000. Execution of the sentences was waived pending legal action for appeal, and on July 19 Coffin announced that Arthur J. Goldberg, former Supreme Court Justice and Ambassador to the U.N., would be his appeals attorney. The fifth defendant, Marcus Raskin, was found not guilty.

"Less likely pariahs would be hard to find," Donald Jackson wrote of Coffin and Spock in his article on the case in *Life* (May 17, 1968). "But their confrontation with the law defines their time and brings into focus the depth and quality of the issues that divide the country." The judge who presided at the trial in Boston, eighty-five-year old Francis J. W. Ford, ruled out the defense's contention that the legality of the war was germane to the guilt or innocence of the defendants, and the central issues of the trial were thus limited to conspiracy and free speech. The prosecution contended that the "clear and present danger" presented by the acts and speech of the five accused was interference with the government's raising of an army. But Professor Alan Dershowitz of the Harvard Law School has distinguished between refusal to serve in the Army and the counseling of draft refusers. "Those who refuse should be prosecuted," he has said, as quoted by Donald Jackson in *Life*. "But indicting those who counsel them to do so, or to follow their consciences if their consciences tell them to do do so—I think that is substantially reducing the range of permissible free speech."

Many Yale alumni and faculty have expressed vociferous disapproval of Coffin's involvement in the draft resistance movement and some have clamored for his removal from the university chaplaincy. But the student body has almost unanimously sided with the chaplain, and the Yale Corporation has renewed his appointment indefinitely. Kingman Brewster, president of the university, has observed, however, that "the corporation might want to review the appointment when the lawsuit is terminated if it seemed that the final judgment or factual basis for it had some bearing on the chaplain's fitness for his duties." But Brewster has also praised Coffin, in these words: "Thanks in large measure to his personal verve and social action, religious life, within and without the church, reaches more people at Yale than on any other campus I know about. More important, the rebellious instinct, which elsewhere expresses itself so often in sour withdrawal, cynical nihilism, and disruption, is here more often than not both affirmative and constructive, thanks in considerable measure to the chaplain's influence."

Richard Sewall, the master of Ezra Stiles College at Yale, who has known Coffin since he was an undergraduate and who has not always been one of his supporters on political issues, has said, as quoted by Fred C. Shapiro in the New York *Times Magazine* article, that Coffin "has put Yale on the moral map, where it never was. . . . I am very glad to have my son in college during Bill Coffin's chaplaincy. He is not corrupted by Coffin. He is ennobled by him."

Coffin is not so much a political radical as what he calls a "Christian revolutionary." "A Christian should be a permanent revolutionary," he has said, "because he knows we're only going to have an approximation of justice, that the solution of one problem creates a whole set of new ones, and a Christian has to keep moving whenever Communists, socialists, capitalists or anybody else tries to put the freeze on history and say we've made it." Donald Jackson in *Life* classifies Coffin as "a step closer to the political middle than Spock is," and he quotes the chaplain as describing his dissent from American policy as a "lover's quarrel, not a grudge fight."

Coffin is an effective speaker with a rich, resonant baritone voice that is, according to Fred C. Shapiro in the *Times Magazine* article, marred only by "a guttural, almost Slavic R." Two sermons by him were included in *Sermons to Intellectuals from Three Continents* (Macmillan, 1963), edited by Franklin H. Littel. Coffin is on the boards of directors of the NAACP Legal Defense Fund and the Freedom of Residence Fund. Among the honors he has received is an honorary D.D. degree from Wesleyan University and the Connecticut Valley B'nai B'rith award for Americanism.

On December 12, 1956 William Sloane Coffin Jr. married Amy Anna Rubinstein, a ballet dancer and actress and daughter of Artur Rubinstein, the pianist. When the two became engaged, Rubinstein reportedly said to his prospective son-in-law: "I'm not sure I want a Billy Graham in my family." Coffin retorted: "Well, I'm not sure I want a Liberace in mine." Coffin's relationship with his father-in-law has become, according to Fred C. Shapiro in his New York *Times Magazine* article, "a little less than tense." Coffin told Shapiro: "I haven't talked to him since the indictment. My mother-in-law says he understands what I am trying to do." The Coffins have three children: Amy Elizabeth, Alexander Sloane, and David Andrew.

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COHEN, WILBUR J(OSEPH)

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Wilbur J. Cohen, one of the top authorities in the United States on social welfare, succeeded John W. Gardner as Secretary of Health, Education, and Welfare in the Cabinet of President Lyndon B. Johnson on May 16, 1968. Since beginning his government career as a research assistant in 1934, Cohen has played a key role in the formulation of virtually every important piece of social legislation in the United States, including the original Social Security Act of 1935 and the Medicare Act of 1965. Cohen taught at the University of Michigan for five years before returning to government service in 1961 to join the Department of Health, Education, and Welfare as Assistant Secretary for legislation. From 1965 to 1967 he was Under Secretary in the department. Former Senator Paul Douglas once remarked that "a Social Security expert is a man with Wilbur Cohen's telephone number." On December 11, 1968 President-elect Richard M. Nixon announced that Cohen would be succeeded on January 20, 1969 by California Lieutenant Governor Robert H. Finch. Cohen planned to return to the University of Michigan.

The Department of Health, Education, and Welfare, established as a Cabinet department in 1953, has some 29,000 employees and a budget exceeded only by that of the Department of Defense. An estimated 20 percent of the American gross national product is now spent on educational, medical, or social welfare projects. Over half of all legislative programs sent to Congress between 1961 and 1967 came out of the Health, Education, and Welfare Department.

Wilbur Joseph Cohen was born in Milwaukee, Wisconsin on June 10, 1913, one of the two sons of Aaron and Bessie (Rubenstein) Cohen. His father, a native of Scotland, still operates a variety store in Milwaukee. Cohen attended local public schools and graduated in 1930 from Lincoln High School in Milwaukee, where he edited the school publication, the *Quill*. At the University of Wisconsin he studied economics at the so-called "experimental college" and served on the editorial board of the *Daily Cardinal*. He graduated in 1934 with a Ph.B. degree and the John Lendrum Mitchell award. Cohen credits his studies with professors Alexander Meiklejohn, Selig Perlman, Edward Alsworth Ross, Edwin E. Witte, and John R. Commons with influencing his choice of a career.

Upon completing his university studies, Cohen went to Washington, D.C. to work as research assistant to Professor Witte, who had become executive director of President Franklin D. Roosevelt's Cabinet Committee on Economic Security. In Washington, Cohen also worked closely with such pioneers in public welfare as Secretary of Labor Frances Perkins and Arthur Altmeyer, whom he helped in drafting the original Social Security Act, adopted in 1935. The next year Cohen joined the newly established Social Security Board as technical adviser to Altmeyer, its first chairman—who became Commissioner for Social Security when the board was superseded by the Social Security Administration in 1946. Except for a brief interlude in 1938, when he went to Europe on a Social Science Research Council grant to study European social security programs, Cohen remained as technical adviser until 1952. He was in charge of program development and legislative coordination work with Congress, and he worked with the House Ways and Means Committee and the Senate Finance Committee. From 1953 to 1956 he directed the bureau of research and statistics in the Social Security Administration.

Among the programs that Cohen helped to put into effect were the addition, in 1939, of Social Security benefits for dependents and survivors of workers to the original Social Security Act; provisions for federal financing of new hospitals, adopted in 1946; expansion of Social Security benefits in 1950 to cover domestics, farm workers, and the self-employed; and the establishment, that same year, of federal grants to the states to aid the blind, the aged, the permanently disabled, and dependent children. Cohen was also largely responsible for the provision, adopted in 1956, making totally disabled persons fifty years of age and older eligible for benefits, and for the extension, in 1958, of Social Security benefits to children of the totally disabled. Cooperating with the Wage Stabilization Board at the time of the Korean conflict, Cohen introduced a plan to allow business firms to give health insurance benefits to its employees in place of wage increases. That plan resulted in the expansion of Blue Cross and other voluntary health insurance programs.

In 1956 Cohen left government service to accept a chair as professor of public welfare administration at the University of Michigan at Ann Arbor. In 1957 he was a visiting professor at the University of California at Los Angeles. Convinced that a dialogue between academic scholars and public officials is necessary for formulating sound welfare policies, Cohen often commuted from Ann Arbor to Washington, D.C. to act as a consultant on government programs and to testify before Congressional committees. In 1956-57, and again in 1959, he served as a consultant on aging to the Senate Committee on Labor and Public Welfare, and in 1959-60 he was consultant to the White House Conference on Aging. Arthur S. Flemming, Secretary of Health, Education, and Welfare in the Eisenhower Administration, invited Cohen in 1959 to serve on his Public Assistance Advisory Council. Cohen also served in 1956-57 as a consultant to the United Nations, and from 1958 to 1960 as chairman of the advisory council of Retirement Advisors, Inc.

During the 1960 Presidential election campaign, Cohen served on a fourteen-member personal advisory council to Senator John F. Kennedy, and when Kennedy was elected President he appointed Cohen to head a task force on health and Social Security. In 1961 Cohen took a leave of absence from the University of Michigan when Kennedy appointed him Assistant Secretary for legislation in the Department of Health, Education, and Welfare, then headed by Secretary Abraham A. Ribicoff. Cohen's reputation as an advocate of radical social reform brought him opposition within the Senate, which confirmed his nomination by a margin of only one vote.

During his four-and-one-half years as Assistant Secretary for legislation Cohen helped to put into effect some sixty-five major legislative proposals, including further liberalization of Social Security. Other legislation involved civil rights, child welfare, mental health, aid to education, veterans' benefits, medical benefits for American Indians, hospital facilities in Washington, D.C., consumer protection, water resources planning, and vocational training and rehabilitation. In 1961-62 Cohen also served as a lecturer at Catholic University.

The adoption by Congress in July 1965 of the Social Security Amendments, popularly known as the Medicare Act, represented the culmination of efforts toward a medical care program for the aged in which Cohen had played a key role since the early 1950's. Democratic Representative Cecil R. King of California, the coauthor of the bill, noting Cohen's zeal before the House Ways and Means Committee, called him "one of those government officials ready to risk their reputations and their professions to do their duty as they see it." The Medicare program, which began on July 1, 1966, provides up to sixty days of free hospital care for persons over sixty-five after a $40 deductible is paid. A voluntary plan, under which a patient pays a monthly premium of $3, provides for the payment of 80 percent of medical bills beyond the first $50 of each year. Another provision of the 1965 Social Security Amendments is Medicaid, under which the federal government, by matching payments to states, helps persons who are "medically indigent." Cohen denies that those programs constitute socialized medicine, which, he agrees, is not suitable for the United States.

WILBUR J. COHEN

In April 1965 President Lyndon B. Johnson named Cohen to succeed Ivan A. Nestingen as Under Secretary of Health, Education, and Welfare, the second-ranking post in the department. As such, he had top level administrative responsibility for Medicare and continued to promote important legislation, including the Elementary and Secondary Education Act of 1965, the Heart Disease, Cancer and Stroke Amendments of 1965, the Child Health Act of 1967, and a program for reorganizing the Social Security Administration. After John W. Gardner resigned as Secretary of Health, Education, and Welfare on March 1, 1968, Cohen became Acting Secretary. President Johnson, upon Gardner's recommendation, nominated Cohen as Secretary on March 23. The Senate approved the appointment on May 9, 1968. When Cohen was sworn into office on May 16, 1968, President Johnson praised him for his "devotion to public service."

Cohen would like to see a gradual overhaul of the entire welfare program and the establishment of a single, nationwide system. In his view, the problems of poverty are far more complex than they appear to be. Although he agrees that racial inequality must be eliminated as a major problem, he also emphasizes the urgency of helping people to lift themselves above the poverty level through education and better job opportunities. According to Cohen, the cycle of poverty that is repeated from one generation to the next may ultimately be broken down through preschool education, improved vocational training, and instruction in family planning.

For the time being, Cohen favors expansion of the existing Social Security System. He has advocated enough increases in basic minimum Social

Security payments to the elderly, to remove perhaps 1,000,000 persons from the public assistance rolls of the various states. He also advocates larger payments for the blind and disabled, repeal of welfare residence requirements, and liberalization of rules governing aid to families with dependent children. He is skeptical of proposals for family allowances, a "negative income tax," or plans for a guaranteed cash income, which, he maintains, might destroy incentive to work. Cohen is continuing to reorganize the department's health activities begun by Gardner, including enlargement of the medical research facilities of the National Institutes of Health and the establishment of a large-scale community mental health program.

In May 1968 Cohen announced a program for the academic year of 1968-69 under which twenty-seven colleges and universities throughout the United States would establish regional institutes for the training of over 2,000 teachers and administrators who would be qualified to teach fundamental skills to undereducated adults. The program is to be supported by a grant under the Adult Basic Education Act of 1966. Cohen has proposed that "public information specialists" be recruited from among welfare recipients in the nation's ghettos. He has tried to enlist the help of businessmen in establishing special training programs for school dropouts and work-study programs for students in high school and college. Responding to the massive Poor People's Campaign, which reached Washington, D.C. in May 1968, Cohen issued a special report that same month in which he promised to meet a number of the campaign's demands. On June 14, 1968 President Johnson and Secretary Cohen completed a major reorganization of federal health services. Under the new plan the Secretary of Health, Education, and Welfare was designated the principal federal official on health policy and was placed in charge of an interdepartmental health policy council that would assess the nation's health needs and propose policies. As his tenure neared its end, in late 1968 Cohen announced several new HEW programs, including one that would extend federal antipoverty legal aid by offering matching funds to state agencies to provide legal services to persons on welfare.

Thoroughly committed to democratic procedure, Cohen tries to consult key people concerned with an issue before making any concrete proposals. "The day I have to give an order is the day I'm not an effective leader," Cohen once said. "When you can't persuade someone of something, you may still be the boss, but you're no longer the leader." According to an article in *Medical World News*, "Those who have worked with Cohen regard him as one of the most cooly efficient, pragmatic, and persistent innovators Washington has ever seen. . . , one who knows his way through the Capital's jungle of politics and bureaucracy. And they have an abiding respect for the breadth and precision of his technical and sociological experience." Writing in *Life* (June 9, 1967), Theodore H. White numbered Cohen among the "action-intellectuals" who exercise a profound influence on the American political scene. On the other hand, Cohen has been criticized by younger, more radical members of his staff who feel that Cohen's approach, however effective in earlier years, no longer relates to conditions of the late 1960's.

Cohen has written essays and monographs on Social Security and related fields and has contributed articles to the *Encyclopaedia Brittanica.* He is the author of *Retirement Policies Under Social Security* (Univ. of California Press, 1957) and joint editor, with William Haber, of *Social Security Programs, Problems, and Policies* (Irwin, 1960). He also collaborated on *Income and Welfare in the United States* (McGraw, 1962), a project of the Survey Research Center of the University of Michigan.

Over the years, Cohen has attended international conferences dealing with social security, welfare, and labor problems. He belongs to Artus, Phi Kappa Phi, the Royal Society of Health of Great Britain, American Economic Association, American Public Health Association, National Association of Social Workers, and Industrial Relations Research Association. From 1959 to 1962 he was a member of the house of delegates of the Council on Social Work Education. In 1962 Cohen was vice-president of the National Conference on Social Welfare, and he served as a director of the American Public Welfare Association from 1962 to 1965. Cohen received the Distinguished Service Award of the Department of Health, Education, and Welfare and the Group Health Association Award in 1956; the National Conference of Social Welfare's Florina Lasker Award and the American Public Welfare Association's Terry Award in 1961; and the New York Social Work Recruiting Commission's Blanche Ittelson Award in 1962. In 1965 he received awards from the National Association of Social Workers, the National Association for Mentally Retarded Children, and the Association of Physical Medicine. He also received the Bronfman Public Health Prize and the Rockefeller Public Service Award in 1967 and the Murray-Green Award and the annual service award of the Volunteers of America in 1968. Cohen holds honorary degrees from Adelphi College, the University of Wisconsin, and Yeshiva University. He is a Fellow of Brandeis University.

On April 8, 1938 Wilbur J. Cohen married Eloise Bittel of Ingram, Texas, a social worker. The Cohens have three sons: Christopher, a lawyer, who works in a poverty program legal aid project in Chicago; Bruce, a member of the Peace Corps in Bolivia; and Stuart, a student of art. Cohen and his wife live in a two-story white frame house in Silver Spring, Maryland where they enjoy outdoor life on almost three acres of wooded land. Cohen is friendly and gregarious, is five feet six inches tall, weighs 160 pounds, and has brown eyes and thinning black hair. He is a stamp collector, and he keeps fit by chopping and sawing wood. His wife is a Unitarian. Cohen, who identifies himself as a Jew, has explained, however, as quoted by Warren Hoge in the New York *Post* (March 30, 1968): "I am not an institutionalist with regard to religion. I have a strong belief that deeds are more important than words, although I believe all the Biblical injunctions that teach one to love his neighbor."

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ARCHBISHOP TERENCE J. COOKE

In March 1968, three months after the death of Francis Cardinal Spellman of New York, Pope Paul VI appointed the Most Reverend Terence J. Cooke to the see vacated by Spellman, the most important episcopal seat in Roman Catholicism outside of Rome itself. Archbishop Cooke had served as secretary and auxiliary to Cardinal Spellman for a decade, distinguishing himself in the areas of finance, fund-raising, and supervision of building programs. Like his predecessor, Cooke is a conservative in matters of theology and liturgy, but he is more progressive on social and political questions, particularly those involving urban, racial, and poverty problems. In addition to his duties as Archbishop of New York, Cooke serves as the Vatican's military vicar in the United States, in charge of all Roman Catholic chaplains in the country's armed forces.

Terence James Cooke was born on March 1, 1921 in a slum tenement on Manhattan's Upper West Side to the late Michael Cooke, a chauffeur and construction worker from County Galway, Ireland, and the late Margaret (Gannon) Cooke, also from Galway. Cooke has an older brother, Joseph, an executive with the Moore Business Corporation, a business-forms company in Niagara Falls, New York, and a younger sister, Katherine, a secretary with the United States Customs Service in New York City.

Cooke grew up in Manhattan, the Bronx, and West Nyack, New York, in a pious household filled with devotional pictures, statues of saints, and other items of iconography and hagiolatry in the Irish-American tradition. After the death of Mrs. Cooke, in 1930, Michael Cooke raised his three children with the help of their aunt, Mary Gannon. Terence J. Cooke, as quoted by the Rev. Vincent J. Dunigan in *Newsday* (March 30, 1968), has said that the most important and enduring lesson he learned from his father was this: "Whatever you do, do it with all your heart."

Cooke received his elementary education in parish schools run by Benedictine priests in the Bronx and West Nyack. He studied for the priesthood at Cathedral College, a prep seminary in Manhattan, and St. Joseph's Seminary, the major seminary of the Archdiocese of New York, in Yonkers. In the seminary he established an outstanding record in scholarship, played violin in the school's string ensemble, and displayed fighting spirit as a forward on the basketball team.

Ordained on December 1, 1945, Cooke was first assigned as assistant pastor at St. Athanasius Church in the Bronx, and fifteen months later he was transferred to the chaplaincy at the St. Agatha Home in Nanuet, New York. In September 1947 his superiors sent him to the Catholic University of America in Washington, D.C. to study social work. In 1949 he took an M.S. degree there and did additional work in social service at the University of Chicago.

From 1949 to 1954 Cooke simultaneously directed youth activities for Catholic Charities of New York, assisted at St. Jude Church in Manhattan, and taught a course in the School of Social Service at Fordham University. With Catholic Charities, he displayed a talent for fund-raising, and later, as procurator, or bursar, at St. Joseph's Seminary, from 1954 through 1956, he proved himself an astute and frugal handler of money and supplies. He continued teaching at Fordham while controlling the purse strings at St. Joseph's.

Cooke moved into the Chancery Office of the Roman Catholic Archdiocese of New York as personal secretary to Francis Cardinal Spellman in January 1957, and he became vice-chancellor of the archdiocese in 1958 and chancellor in 1961. From 1958 on, in addition to the specific duties of his successive posts, he supervised all programs of building construction in the archdiocese. In 1965 he was made an auxiliary bishop and appointed a vicar general of the archdiocese. When the archdiocese was divided into six jurisdictions a year later, Cooke was given charge of 175 parishes in Manhattan and the Bronx. Making regular rounds of his jurisdiction, talking to pastors about their financial and other problems, he became acutely aware of the need for adapting the structure of inner city parishes to the new conditions created by the flight of affluent parishioners to the suburbs. He accelerated the training of priests for specialized work with Spanish-speaking congregations, and he granted permission to two teams of young priests to set up experimental parishes in Harlem and on the Lower East Side. In the experimental parishes the priests work as co-equals, without a pastor.

At the same time that Cooke was becoming a familiar figure at the grass roots of the Roman Catholic establishment in New York, he was gaining, without seeking it, power at the top. His tie to Cardinal Spellman—with whom he dined every evening—became what many, including Cooke, characterized as a "father and son relationship." Before his death on December 2, 1967, Spellman made known to Pope Paul VI his preference for Cooke as his successor, and the Pope named Cooke to the New York see on March 8, 1968. Between the death of Spellman and the appointment of Cooke the archdiocese was administered by Archbishop John J. Maguire, who was generally considered Spellman's most likely successor before Pope Paul announced his choice of Cooke.

During his years in Cardinal Spellman's shadow, Cooke had remained silent on those points of political, social, and ecclesiastical policy where Spellman had made himself a controversial figure by his conservative position. Liberal young priests in the Archdiocese of New York, not knowing Cooke's point of view, feared that it might be the same as Spellman's, but the new Archbishop's public statements in the weeks following his appointment allayed such fears. For example, he urged quick implementation of the report of President Johnson's National Advisory Commission on Civil Disorders, which had condemned "white racism" and called for radical efforts to bring Negroes into the mainstream of American life; he carefully interpreted Spellman's call for "victory" in Vietnam to mean "peace" in Vietnam; and he indicated that he was receptive to suggestions for the democratization of the decision-making processes in the archdiocese. Church liberals, on the other hand, were disappointed with Cooke's unqualified approval of Pope Paul's birth control encyclical, which reaffirmed the church's traditional stand against artificial contraception.

In ceremonies at St. Patrick's Cathedral attended by religious and civil leaders, including President Lyndon B. Johnson, Cooke was installed as Archbishop of New York on April 4, 1968. Two months later, when Senator Robert F. Kennedy was assassinated, President Johnson appointed Archbishop Cooke to a blue ribbon panel charged with the task of investigating the problem of violence in American life. The Archbishop delivered the eulogy at the funeral services for Senator Kennedy in St. Patrick's Cathedral on June 8, 1968.

The archdiocese that Terence J. Cooke heads is the richest see in Roman Catholicism and the second largest in the United States, with only Chicago ranking ahead of it in size and population. It has 2,000,000 communicants, 2,300 priests, 9,000 nuns, and 1,300 religious brothers in 403 parishes that sprawl from Staten Island to the furthest reaches of Dutchess County. The total worth of the churches, schools, hospitals, orphanages, and other buildings owned by the archdiocese is $500,000,000.

Round-faced, bespectacled Terence J. Cooke is described by associates as a gentle, genial man more interested in being a good pastor than a shrewd administrator. Father Edward Duggan, who has known the Archbishop since 1934, has called him "a simple man who is really quite complex. A man who says his prayers and is also a good administrator. Some say that maybe his solutions to problems are oversimplified, that he has a little of the quality of Norman Vincent Peale. He's not a Pollyanna. But he's far from a pessimist. . . . [He is] patient, compassionate, intelligent." Cooke speaks softly and without affectation, his only oratorical gesture being the spontaneous raising of his hands in the manner of a celebrant at Mass. The Archbishop is an opera buff, and for physical recreation he plays an occasional game of golf.

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Who's Who in America, 1968-69

COX, HARVEY (GALLAGHER, JR.)

May 19, 1929- Baptist clergyman; theologian; university professor; author
Address: b. Harvard Divinity School, 45 Francis Ave., Cambridge, Mass. 02138; h. 15 Wayne St., Boston, Mass. 02121

"American Protestantism's most influential younger theologian," is the epithet that the eminent Lutheran clergyman Martin E. Marty has applied to Harvey Cox, a professor at the Harvard Divinity School and the author of *The Secular City* (1965), a best-selling analysis of contemporary urban society and Christianity's relation to it. Cox, an ordained Baptist minister, balances his avant-garde call for a socially relevant church with a warning that external commitment cannot be sustained without the internal re-creation of worship. His works include *God's Revolution and Man's Responsibility* (Judson, 1965).

Harvey Gallagher Cox Jr. was born in Chester County, Pennsylvania on May 19, 1929 to Harvey Gallagher Cox Sr. and Dorothea (Dunwoody) Cox. His father was a painter and decorator, and, later, a transport manager. Cox has two brothers, John and Philip, and one sister, Frances. He was raised in Malvern, Pennsylvania and attended Berwyn High School in Berwyn, Pennsylvania, where he participated in band, tennis, and student government and graduated in 1947. He did his military service in the merchant marine.

Cox majored in history at the University of Pennsylvania, where he was a member of the band and the debating team. After receiving his B.A. degree with honors, in 1951, he entered the Yale University Divinity School, where he took his B.D. degree *cum laude* in 1955. From Yale he went to Oberlin College in Oberlin, Ohio as director of that school's religious activities. He was ordained a minister of the American Baptist Church in 1956.

In 1958 Cox left Oberlin College to become a program associate with the American Baptist Home

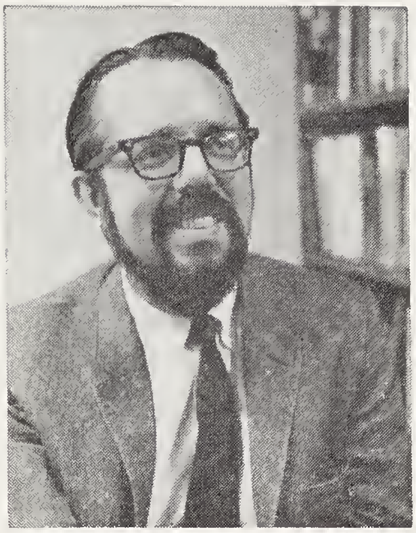
Mission Society, a position that he held until 1963. In December 1962 he attended the New Delhi Conference of the World Council of Churches as an adviser to the Harvard University Divinity School's department of church and society. Assigned to maintain communication between Christians in East and West Berlin, he served as a fraternal worker with the Cossner Mission in East Berlin in 1962 and 1963. Meanwhile he was working for his Ph.D. degree in history and the philosophy of religion at Harvard University. He received the degree in 1963.

From 1963 to 1965 Dr. Cox was assistant professor of theology and culture at the Andover Newton Theological School in Newton Centre, Massachusetts. He joined the faculty of the Divinity School at Harvard University as associate professor of church and society in 1965 and became a professor of divinity in the school in 1968. Since 1967, in addition to teaching in the Divinity School, he has served as a research associate in the Harvard University Program on Technology and Society.

Cox, who began contributing to major national religious magazines in 1959, first attracted wide attention with "*Playboy's* Doctrine of Male," a Christian criticism of the hedonistic philosophy of *Playboy* magazine that appeared in *Christianity and Crisis* for April 17, 1961 and was widely reprinted in the religious press. "Facing the Secular," an article by Cox that was published in *Commonweal* magazine for February 21, 1964, was later rewritten by him to form part of his first book, *The Secular City: Secularization and Urbanization in Theological Perspective* (Macmillan, 1965).

In *The Secular City* Cox fused, as Martin Marty has described his achievement, "avant-garde religionless Christianity from Europe with forward-looking American themes." A bright new secular city seemed imminent, and Cox urged Christians to participate in it. The "Christendom" that once could control culture and political order was no longer viable, he observed. Secularization was placing "the responsibility for the forging of human values, like the fashioning of political systems, in man's own hands." Carefully distinguishing secularization from secularism—which he regards as a restrictive ideology just as oppressive as closed religious systems—he declared that Christians should welcome the change as an "authentic consequence of Biblical faith" and should develop a theology to meet it. "We are all trying to live . . . ," he wrote, "in a period of revolution without a theology of revolution. . . . If theology is to survive and make any sense to the contemporary world, it must neither cling to a metaphysical world-view nor collapse into a mystical mode. It must push on into the living lexicon of the urban-secular man."

The impact of *The Secular City* exceeded all expectations. "Dr. Cox's first book is having something of the liberating effect in theological circles that characterized Dr. Niebuhr's early work," a writer for the New York *Times* (July 25, 1965) reported. "The book . . . is gradually becoming required reading wherever religious questions are taken seriously. . . . Dr. Cox . . . has not yet shown the brilliant originality of the youthful Niebuhr, being more of a recapitulator and synthesist, but he has a livelier prose style and a surer contemporary touch. . . . Cox is rapidly becoming a culture hero to collegians, in and out of seminaries."


REV. HARVEY COX

Two and a half years after the publication of *The Secular City* Martin Marty wrote of Cox in the New York *Times* (November 19, 1967): "When Cox broke on the theological scene in the early 1960's, there were good cultural reasons for readers to share his optimistic mood. . . . Today the world he described earlier is hardly recognizable. Our Thirty Years War drags on, and black power faces white backlash to complicate life in the secular city where Cox had found man at home." The occasion of Marty's comment was the publication of Cox's book of collected essays *On Not Leaving It to the Snake* (Macmillan, 1967). "The essays in Cox's new book have a uniting theme," Marty noted: "the going is rougher now than we had thought it would be, but don't throw in the towel. . . . Change has forced the author to reach creatively into different resources to help develop a theology of the future and of hope. . . . The best portion is the first, where he begins to outline a theology 'whose horizon is human history' and in which he argues against the death-of-God theologians without compromising his own radicalism."

In the William Belden Noble lectures he delivered at Harvard University in March 1968, Cox expressed his fear that the churches were beginning to overstress social involvement, at the expense of interior religious experience and especially the joy of worship. "When one approaches religious faith with a kind of playfulness," he said in the last lecture of the series, as quoted in *Time* (March 15, 1968), "one can't become as anguished and inwardly torn up about belief and nonbelief as has been popular in recent theological literature. For both the Christian spirit and the comic sensibility nothing in life should be taken too seriously. The world is important but not ultimately so. . . . Christ has come to previous generations of men in various guises. . . . Now . . . enter Christ the harlequin: the symbol of festivity and fantasy in an age which has almost lost both." Harvard University Press is planning to publish Cox's Noble lectures under the title "Festivity and Fantasy" in 1969.

In the same vein that he pursued in his final Noble lecture, Cox in a speech in Princeton, New Jersey on April 19, 1968 declared that "today's emerging religious sensibility is a comic one." Citing as examples of manifestations of the comic sensibility "jazz liturgies," Roman Catholic "underground" Masses, sanctuary dancing, and the humorous poster art of Sister Mary Corita, Cox went on: "Informed by this religious ethos, theology may be able to say something to the search for authentic selfhood and social renewal which is our secular quest for salvation. . . . The comic sensibility helps solve the contemporary problem of cultural self-consciousness by allowing us to pray while we play." According to a report of the speech in the New York *Times* (April 20, 1968), Cox wore a button reading "Jesus was a dropout."

"Christianity today desperately needs the arts," Cox has said. "It has never fully recovered from its early brush with Gnosticism, which left it dourly suspicious of the body, touchy about sex and cautious about celebrating God's gift of the flesh. Modern dance and jazz in the sanctuary bring just that direct delight in the body and confidence in the sensual that restored the needed element of Old Testament earthiness to a faith that has become arid and ethereal." In his lectures Cox often uses multimedia, including motion pictures, tape recordings, psychedelic strobe lights, color slides, and calliope and other music.

Essays prepared for the World Council of Churches Conference on Church and Society in Geneva in 1966 were edited with an introduction by Cox and published by the Association Press in 1967 under the title *The Church Amid Revolution.* Cox also edited *The Situation Ethics Debate* (Westminster Press, 1968), a selection of responses to Joseph F. Fletcher's book *Situation Ethics: The New Morality.* He has contributed chapters or introductions to a score of books and he has written pamphlets for the United Student Christian Council and other groups. Among the magazines to which he has contributed are the *Christian Century,* the *Baptist Leader, Commonweal, Harper's, Fellowship, Redbook, Motive, Look, Life, Playboy,* and *Christianity Today.* Recurring themes in his articles include the Marxist-Christian dialogue; ecumenism; the generation gap; Vietnam ("our own Guernica"); the hippie phenomenon (a good and positive challenge to Christianity because it "has all the marks of a new religious movement"); our "sex-saturated society" in which young people are "constantly bombarded . . . with perhaps the most skillfully contrived array of erotic stimulants ever amassed"; and the condemnation of all Germans for Nazism ("the one prejudice that we seem to allow ourselves after we have forbidden all others").

Cox's views on the clergy emphasize a need for greater flexibility and adaptability. He believes that at the present time Christian ministers should give more attention to the flight of middle-class whites from the cities and to the white racism that so often pervades the growing suburbs. In the future, Cox has predicted, clergymen will function largely as consultants, with laymen performing most ministerial functions themselves.

Harvey Cox and Nancy Lucille Nieburger, an actress, were married in June 1957. They have three children, Martin, Rachel, and Sarah. Cox is five feet nine inches tall, weighs 168 pounds, and has brown eyes and brown hair. His hobbies are sailing, swimming, skin-diving, and experimenting with films and multi-media. A Democrat, he supported the late Robert F. Kennedy for President. He is a fellow of the Foundation for the Arts, Religion, and Culture and a member of Americans for Democratic Action, the editorial board of *Christianity and Crisis,* the Fund for Urban Negro Development, the American Theological Association, and the American Association of Christian Ethics. He was a founder and the first board chairman of the Boston Industrial Mission.

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CUEVAS (Y NOVELO), JOSÉ LUIS (kwā'väs)

Feb. 26, 1934- Mexican artist
Address: b. c/o Grace Borgenicht Gallery, 1018 Madison Ave., New York 10021; h. Providencia 1028, Col. del Valle, Mexico City, Mexico

The new generation of the Mexican Renaissance has an uncommonly convincing exponent in the painter and graphic artist José Luis Cuevas, whose work enunciates the shift from a nationalistic to a more cosmopolitan expression in his country's creative productivity. Once "the Mexican boy wonder," a precocious artist who had his first one-man show at the age of thirteen, Cuevas today, in his early thirties, is represented in many major museums in both hemispheres. His stark, and often satiric, depiction of human misery belongs to the mainstream of Spanish and Mexican art. Although Cuevas draws fully on his Mexican heritage, his pictures recall in their technique many illustrators of other countries, including the famed English caricaturist Thomas Rowlandson; and the content of his work—its physical contortion and psychological agony—suggests the English painter Francis Bacon, the French painter Bernard Buffet, and such an artist of the past as Hieronymus Bosch.

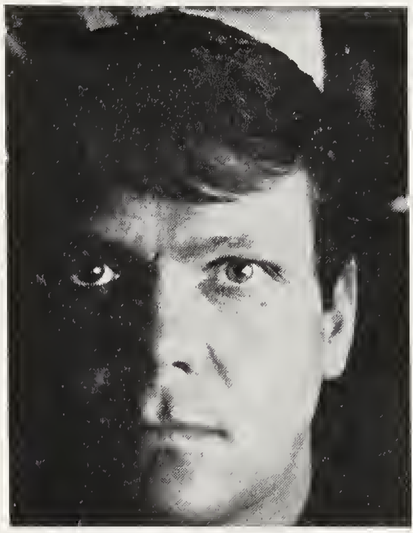
José Luis Cuevas y Novelo was born on February 26, 1934 in Mexico City, Mexico, to María Regla Novelo de Cuevas and Alberto Cuevas Gómez. He has a brother, Alberto, and a sister, Guadalupe Cuevas Novelo, who became an abbess in a Mexican convent. His father was an airline pilot in Mexico City, and the family lived over a paper mill in Triumph Alley. One of Cuevas' earliest recollections is of paper trimmings scattered over the floor; he was fascinated with paper and would spend hours scribbling upon it with charcoal. Any kind of paper would do, of any color, any shape. He has remarked in his autobiography *Cuevas por Cuevas* (Ediciones Era, 1964) that he still has not become used to large sheets of highgrade paper: "I miss the humble varieties on which I drew my first lines." The fascination persists; he feels the need in his daily work to alternate between different qualities and shades of paper, and John Canaday has observed in the New York *Times* (May 23, 1965) that Cuevas "lovingly brings out the texture of his papers" with washes of muted colors.

A collection of puppets that hung from his crib gave Cuevas his first conception of how the human body was put together. All of the dolls—nuns, bullfighters, skeletons—were "broad of trunk and thin of limb," as Cuevas' persons remain to this day. Very ill as a child, the young artist took to putting down on paper what he could see from his window. He sketched the people of the street, beggars covered with sores, hunchbacks, prostitutes, impoverished and filthy children, and he fashioned them after his puppets. Drawing became an obsession with him. He has said that he realized drawing was "the best vehicle for expressing my daily struggle with death."

During one of his periods of convalescence, at the age of ten, Cuevas was sent to classes at the National School of Painting and Sculpture in Mexico City. Apart from a single term at that school, he is self-taught. Criticizing the art school in his autobiography, he maintained that he learned nothing whatever. He detests the glorification of Mexican nationalism that produced the great murals of Diego Rivera and David Siqueiros, a tradition that the typical art education of his youth continued to instill in its pupils. Automatic methods of drawing, including special effects such as foreshortening, were taught to enable students to draw three-dimensional figures. "With such a formula," Cuevas commented satirically, "all is solved; it works equally well for portraying a man with a bandanna, an Indian woman selling flowers in the market, a worker in the oil fields, or one of those mother-and-child scenes which have been turned out for over thirty years." He wanted none of this nationalized art that honored the humble peasant and ennobled the military heroes of the revolution. Nor did he want to paint "an empty repetition of maternity."

Cuevas may ridicule Mexican chauvinism, rejecting it as a dead artistic stimulus, but he is emphatically a Mexican artist. Prevalent in his work are vestiges of the pre-Columbian tradition of art, with its massive portrayals of the human figure and its commitment to depicting human truths, no matter how brutal or stark. His drawings of violence and deformity, of the tragic isolation of the human being, of the agony of contemporary man are in the best traditions of Mexican expressionism. José Gómez Sicre, art director of the Pan American Union in Washington, D.C., pointed out in the catalogue of Cuevas' exhibition at the Pan American Union in 1954, "Mexican expressionism has provided him with a mode of manifesting a romantic, adolescent attitude toward life—in its saddest and most sordid aspects—together with that morbid interest in death which has been one of the most characteristic elements in Mexican art since pre-Columbian times."

At the same time Cuevas is an eyewitness to the sinister world of the latter half of the twentieth century. Protesting against the miseries of humanity, he picks for his models the huddled beggars on the street and the generally disinherited men of society. His brother, Alberto, at present a psychiatrist at the University of Mexico, once obtained permission for him to sketch the inmates of an asylum. Asked why he spends so much time depicting the insane, Cuevas replied, "My interest in the dying and the insane is my vision of modern life" (quoted in *Time,* August 16, 1954). He considers himself a detached observer of "the human misery."



JOSÉ LUIS CUEVAS

In 1947, the year that he graduated from Official Secondary School No. 3, Cuevas held his first one-man show, in a vacant site on Donceles Street in Mexico City. About that time, at the age of thirteen, he tried painting with oils, but soon abandoned them for ink and watercolors, which have remained his primary media. Rather early in his career he worked as an illustrator for several magazines, a newspaper, and a book publishing house. He was dismissed from the newspaper job because he absent-mindedly substituted a sketch he had drawn of Cantinflas for a picture of a well-known politician. Trying to get by without depending upon the help of his family, he accepted a commission to write and decorate 130 menus, at one peso per menu, on Hawaiian themes for a political banquet being held the following night. He gave up the task, unfinished, and lost several pesos in the purchase of ink and paper.

By 1953 Cuevas had found his style, and he has since been working to give depth and edge to his vision in a way that is peculiarly his own. In spirit his pictures are reminiscent of Goya and Daumier. His early work shows influences of José Clemente Orozco and Leopoldo Méndez, and he has acknowledged some indebtedness to Rufino Tamayo and Picasso, but he also has an affinity with his own generation of painters. Joining several young artists who had opened the Prisse Gallery in Mexico City in the early 1950's, Cuevas entered a group exhibition with them at that gallery. During 1953 he held a one-man show at the Prisse and at two other Mexican galleries, one in Yucatán. The show at the Prisse did not attract the notice of Mexican art critics, but eventually it came to the attention of José Gómez

Sicre, who invited Cuevas to Washington to exhibit at the Pan American Union in 1954. His show of forty-three drawings and watercolors was a sellout at $20 to $50 a sketch. One of the customers for his asylum studies was the Museum of Modern Art. As reported in *Time* (August 16, 1954), Cuevas was not excited about Washington: "He found the city too orderly and antiseptic for inspiration. But Cuevas managed to escape, spent some time at St. Elizabeth's Hospital for the mentally ill, sketching."

Although Cuevas began teaching art at the Universidad Iberoamericana in Mexico City in 1956, he has spent considerable time away from his country. In 1957 he served as artist-in-residence at the Philadelphia Museum School of Art, and during the year he had a one-man show of drawings at the Roland de Aenelle Gallery in New York City. At that time Cuevas, who is a longtime admirer of Franz Kafka, said that one of his ambitions was to illustrate Kafka's story "The Metamorphosis," which reflects Cuevas' own attitude toward life. In his book *The Worlds of Kafka and Cuevas* (Falcon Press, 1959), a monumental treatment in photo-offset lithography, Cuevas made no attempt to illustrate a story. Rather, he interpreted freely, drawing on the source material only as he wished. His drawings are finished works in themselves and are in the permanent collection of the Philadelphia Museum of Art. In an introduction to the book, Sicre pointed out the similarities between Kafka and Cuevas: they employ analogous symbols; their expressions of scorn and satire are much alike; and both "feel crushed by the burden of humanity which to them is repulsive."

Among the seven other books that Cuevas has illustrated are a collection of poems by William MacLeod, *The Ends of Legends String* (Views Associates Press, 1960), and a novel by Luis Guillermo Piazza, *Los hombres y las cosas solo querían jugar* (Mexico City, Ecuador 000, 1963). He illustrated his own book *Recollections of Childhood* (Kanthos Press, 1962) with twelve original lithographs, and *Cuevas por Cuevas* is an anthology of his work as an engraver, draftsman, and painter as well as an autobiography. The two books are not so much objective accounts of his personal history as they are creations of a world in which Cuevas fashions a childhood befitting his own image of himself. They contain passages of considerable literary merit.

A favorite subject of Cuevas is the Marquis de Sade. At the Tamarind Lithography Workshop in California, where he held a fellowship from December 1965 to January 1966, he created a macabre suite of large lithographs based on de Sade's stay at the asylum of Charenton. Some of the prints, such as *Worm Pit*, *Beast Eating*, and *Procuress with Meat*, are remarkable for hallucinatory power achieved by startling juxtaposition of dark tusche washes against areas of white or other contrasting colors. In his one-man exhibition at the Grace Borgenicht Gallery in New York City in the spring of 1967, he showed a series of ink and watercolor drawings using his own image to represent characters at Charenton. One of his typically grotesque oil paintings is titled *The Marquis de Sade as a Child.*

It is often said that Cuevas' art is not a pretty art. But in giving his subjects a universal meaning, using them to express his indignation at the sufferings of mankind, he manages to make horror "elegant." Canaday has attributed what he calls Cuevas' "genius for this particular contradiction" to his enormous technical skill. "Surely there is not a more refined craftsman at work today than Cuevas," Canaday wrote in the New York *Times* (May 25, 1965), "no artist who draws a line with more delicate calculation, who more firmly rejects the impulsive stab or the quick, suggestive squiggle." Alfonso de Neuvillate, too, has pointed out in *Américas* (March 1967), "The extraordinary quality of Cuevas' drawing, the masterful stroke, the final touch of the brush, has a quality of vibration and a far-reaching critical meaning."

Canaday has also observed that Cuevas' grotesque characterizations seem less the product of a wretched social system than the "materializations of a fascinating spiritual evil." Cuevas himself speaks of an absurd, empty humanity, indifferent to its potentiality. "I do not concern myself with the petty details of petty existence," he once explained, as quoted in the Los Angeles *Times* (October 2, 1960), "but with the search for its essence. It is not my intention either to condemn or to justify it. I seek merely to describe it in the terms of my own sensibility, without imbuing it with any message whatever. I desire neither to better it nor to make it worse, but I cannot permit it to remain ignorant of its own regard. It is in order that it may come to know itself that I offer my interpretation of its nature." As his paintings show, the loathing that mankind inspires in him does not preclude compassion.

One of the few Mexican artists of today who is known outside his own country, Cuevas has had one-man shows in many European and Latin American countries, as well as several cities in the United States. Since 1955 he has also been represented in important international group shows. He was the winner in 1959 of the First International Drawing Prize in the Fifth São Paulo Biennale, Brazil, where a special room was devoted to his work. He took second prize in the II Anual of Interamerican Painting, Barranquilla, Colombia in 1960. In Zurich in 1962 he won first prize in the VII Mostra Internazionale di Bianco e Nero, and in 1966 he won first prize in the Graphic Biennale in Santiago, Chile. His works are in the permanent collections of New York's Museum of Modern Art, the Brooklyn Museum of Art, the Philadelphia Museum of Art, the Art Institute of Chicago, the Phillips Collection and the Pan American Union in Washington, and also of museums in France, Israel, Brazil, Peru, Venezuela, and Colombia. Picasso, Rico Lebrun, and the art critic Seldon Rodman are among the discriminating collectors who have bought his pictures.

José Luis Cuevas married Bertha Lilian Riestra, a psychologist, on February 17, 1961. Their children are Mariana Cuevas Riestra and Ximena Cuevas Riestra. Younger looking than his age, Cuevas was described in *Newsweek* (August 12, 1963), as "small, compact, with the aluminum-boned ease of a healthy young man in full control of an obedient fate." He has a round face, somewhat solemn in expression, brown hair, and green eyes. Boxing, movies, and music are his recreations. He is a Catholic and in political outlook, a democrat. One of his many impressive self-portraits is done in the manner of Rembrandt. In his literary self-portrait in *Cuevas por Cuevas* he insists that he is neither a pioneer nor a reformer, but a nonconformist who has fought all his life against superficiality, vulgarity, sycophancy, and commercialism.

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JOHN CULSHAW

CULSHAW, JOHN (ROYDS)

May 28, 1924- British music specialist; writer
Address: h. 14 Gower Mews, London, England; b. BBC Television Service, Wood Lane, London, W.2, England

Through the development of relatively unexplored techniques in the young medium of stereo, John Culshaw has demonstrated that recorded opera is distinctly different from opera in the lyric theatre by bringing a new kind of aesthetic experience to the listener at home. He has used to much advantage not merely the superior sound quality of stereo over monaural recording, but also its power to convey spatiality, or position and movement, and has accordingly translated the aural-visual opera of the theatre into purely aural terms that still impart dramatic action.

Since October 1967 Culshaw has been head of music for the television services of the British Broadcasting Corporation. During most of the preceding twenty-one years he had worked as a producer and director for the Decca Record Company Ltd., in London. At Decca he was the producer, from 1958 through 1965, for possibly the most ambitious venture in recording history—the stereophonic recording of Wagner's *Der Ring des Nibelungen* in its fifteen-hour entirety, as performed by the Vienna Philharmonic Orchestra under the baton of Georg Solti.

John Royds Culshaw was born on May 28, 1924 in the Lancashire town of Southport in the North of England to Percy Ellis Culshaw, a bank inspector, and Dorothy (Royds) Culshaw. He has one sister, named Thelma. He acquired his education, which did not include music, at King George V School in his hometown and graduated in 1940, the second year of World War II. In 1942 he joined the Fleet Air Arm of the Royal Navy as an airman. Trained to be a navigator, he flew over the English Channel to attack Nazi torpedo boats in open, twin-cockpit biplanes. He described those missions in an interview with Howard Klein (New York *Times*, May 2, 1965) as "terribly safe," explaining that "the Germans couldn't believe that anything could fly so slow and stay up, so they always fired in front of us." Much of the time he was grounded because of bad weather and was able to indulge his consuming interest in music by reading all the books on the subject he could find and by writing several articles.

When the war was over, Lieutenant John Culshaw left the Navy, in 1946, with the intention of going to college on a government scholarship. Seeking advice on the choice of a university, he showed some of his writings to a friend in the gramophone department of the BBC, who told him that school would be a waste of time and introduced him to some people at the Decca Record Company, whose records are issued in the United States on the London label. Culshaw began working for Decca in 1946 as an assistant classical recording producer, a position he occupied until 1954. His first assignment was to interview Vera Lynn, England's most popular singer at that time, but Miss Lynn declined to be interviewed by the young unknown. During his early years with Decca the record industry was in a state of upheaval because of the introduction of long-playing records. Decca pioneered LP production in Great Britain and as early as 1950, seeing the possibilities of recording complete operas, produced on LP such standard repertoire works as *Die Fledermaus* and *La Bohème*.

A series of recording sessions in 1949 gave Culshaw his first opportunity to work with Georg Solti, who at that time was establishing himself as a conductor after having begun his musical career as a pianist. Culshaw, however, wrote in *Ring Resounding* (Viking, 1967) that he likes to think of their association as dating back from May 1950, when he attended a performance of *Die Walküre* in Munich conducted by Solti. "It affected me more than any other Wagner performance I had ever heard," he recalled. "It was not the best I had heard, but it was the most unified; it was a conception; and it was theater." Culshaw, who often lectured in England, sometimes for the extramural departments of London and Oxford universities, was on the Continent on that occasion to make a lecture tour of the American Zone of Germany. A year earlier he had visited Germany for the same purpose and for the opportunity of attending many Wagner performances.

In the summer of 1951 Culshaw was sent to Bayreuth as part of the Decca team making recordings at the first postwar Wagner festival. He hoped that Decca would choose the *Ring*, but the assignment was to record *Parsifal*. When he learned that EMI, Decca's British competitor, planned to record not only *Die Meistersinger,* but also Act III of *Die Walküre,* conducted by the EMI artist Herbert von Karajan, Culshaw obtained permission from Maurice Rosengarten, head of Decca Recordings (Europe) in Zurich, to record the Bayreuth *Ring* performances that were to be conducted by Hans Knappertsbusch. None of those Decca recordings of the *Ring* were ever released, however, because of technical problems and some poor performances of the first three operas of the cycle and because of contract complications over the successfully performed *Götterdämmerung*. Another unsatisfactory attempt, in 1953, to record a live Bayreuth performance convinced Culshaw that the only suitable place to record Wagner's operas was in the recording studio.

Feeling that he was not advancing sufficiently at Decca, in 1953 Culshaw joined Capitol Records, Inc., an American Company, as producer for a classical recording operation in Europe that it was about to launch. Although he thought the venture would fare badly in competition with the major European companies, he went ahead with the program in London and Paris and began making plans for recording the *Ring* in Munich. But in early 1955 Capitol was bought by EMI, which closed down the European classical project. Edward Lewis, chairman of Decca, then offered to rehire Culshaw, who returned to the Hampstead studio in the fall of the year.

Culshaw now became classical recording director for Decca, and at his own suggestion he worked solely on the artistic development of stereo, the latest innovation in recording, and of stereo opera in particular. From that time until he left Decca in 1967 Culshaw produced hundreds of recordings, including the most successful opera recordings in stereo so far available. Thomas Heinitz, a critic for *Records and Recording,* wrote in November 1967, "Few would dispute that John Culshaw is the outstanding producer of recorded opera yet to emerge in the history of the gramophone—indeed, I would go further in asserting that he is the finest person working in this field who has reached out beyond mere organizational functions into the realms of creative art."

Several of the articles that Culshaw has contributed to periodicals expound his theories about opera recorded in stereo, views that are sometimes strongly opposed by critics who disapprove of "gimmicks" and prefer recorded "live" performances. In the November 1962 issue of *High Fidelity* magazine Charles Reid summed up the main propositions put forward by John Culshaw in a debate with Harold Rosenthal, editor of *Opera* magazine: "1. In musical clarity, richness, truth of sound and perspective, good stereo equals live opera at its finest in the world's best opera houses. 2. Good stereo opera far outstrips average, run-of-the-mill repertory opera anywhere. 3. While stereo opera and repertory opera can and should coexist, the latter must put its house technically in order or inevitably lose its audience."

"Why Record Opera?" is the title of an article in *Opera News* (December 4, 1965), in which Culshaw justified recorded opera on the grounds that people buy it and that recording *exists*. He pointed out that "opera in the home, on modern records, is becoming a very different sort of experience from opera in the theater." Factors that affect an opera recording include chiefly the availability of money for good performers and the skill of the producer. A successful producer of opera on records should know "the opera inside and out both as music and drama," he explained. "You certainly need enthusiasm, but this is no substitute for actual knowledge of the score. Furthermore you have to be able to imagine opera in a purely aural system and rid yourself of any judgments influenced by vision." The producer's work in the studio is to keep the recording on schedule and to arrange all the rehearsals for special effects, as well as to get the effects right. He runs the actual sessions, working in close cooperation with the engineers, conductors, and artists.

Howard Klein observed in his New York *Times* article that "Culshaw has a reputation in the industry for keeping star performers in perspective so that they do not outshine the music." When Klein asked him if he had any special way of handling prima donna singers and conductors, he replied: "I've never had any problems getting people to work together. I expect temperament in performance—that's where it should be. But off-microphone things should be, and always have been, calm and cordial."

Among the techniques that Culshaw has developed as a producer is the "long take," which requires recording sections of about twenty minutes instead of the usual short four- or five-minute sections. He achieves greater continuity by the long take because fewer tape splices are needed, probably far fewer than would be necessary in producing a satisfactory recording from a live performance. Culshaw considers that the orchestra is the basis of any successful opera recording and takes considerable pains at the beginning of a session to evoke the appropriate sound from the orchestra for the work being recorded.

Undoubtedly, John Culshaw's outstanding achievement as a record producer was his major contribution to the first complete recording of the four operas that comprise Wagner's *Der Ring des Nibelungen.* He has told the story of that immense undertaking, which spread over the seven years from 1958 through 1965, in *Ring Resounding*. As a passionate lover of Wagner's music, Culshaw had long been eager to record the complete *Ring* cycle, and the prospect became a distinct possibility in 1956 with the reemergence from retirement of Kirsten Flagstad, six years before her death. Culshaw writes movingly of that great Wagnerian soprano and of her dedicated performance of the role of Fricka in *Das Rheingold,* a part she had never sung on the stage. He also pays tribute to the artistry and professionalism of all the other great singers involved, including Birgit Nilsson as Brünnhilde, Hans Hotter, and Wolfgang Windgassen. He gives special attention to the unifying role played by conductor Solti and praises the *esprit de corps* of the Vienna Philharmonic Orchestra. The relationship between the Vienna Philharmonic and Culshaw and his team was particularly compatible, and in 1959 the orchestra presented the Decca group with its Nicolai Medal, until then given only to composers or performing artists.

Much controversy arose over the special effects that Culshaw and his team employed to carry out Wagner's specific instructions, often ignored in the theatre, and to transform visual directions into aural effects. Culshaw is convinced that Wagner would have approved of such devices as the electronic means used to make the tenor Windgassen sound like the baritone Fischer-Dieskau in the scene in *Götterdämmerung* where Siegfried appears disguised as Gunther. When *Das Rheingold* was released the stunning effect of the sound of the anvils and thunderclap set new standards in what could be done with recorded sound.

During the recording of *Götterdämmerung* a team from the BBC and Radio Austria went into the Vienna studios to make a television film of the work in progress. The ninety-minute film, titled *The Golden Ring*, was produced by Humphrey Burton of the BBC and was shown on British and Austrian television late in 1965. Very well received by critics and public, it has since been seen on networks in several other countries.

Although *Das Rheingold*, the first opera in the cycle, was the first to be recorded, in 1958, the others did not follow in sequence. *Siegfried*, the third in the cycle, was the second to be recorded, in 1962. It was followed by the last opera, *Götterdämmerung*, in 1964. *Die Walküre* was recorded in 1965. Each set of records was greeted with ecstatic reviews from critics and became best sellers. France awarded each set the country's highest honor in recording, the Grand Prix du Disque Mondiale, and in 1967 Gulshaw was awarded a Grammy by the National Academy of Recording Arts and Sciences for his production of the *Ring*. He had earlier won Grammy awards as the producer of Benjamin Britten's *War Requiem* for Decca in 1962 and of *Carmen* for RCA in 1964.

After twenty-one years of producing records, Culshaw announced in 1967 that he was leaving Decca to accept an appointment as head of music for BBC Television. He said, as quoted by a writer for the London *Times* (July 20, 1967), that he had "only decided after a lot of heart-searching to make this change . . . [because of the] challenge to work in a new and expanding medium." According to Alan Blyth, television columnist of *Musical Times* (November 1967), Culshaw thinks that a "take-it-or-leave it treatment of the public" is wrong. The emphasis of a music program, in Gulshaw's opinion, should be on the music rather than on a personality, even though it may be fascinating to see and hear composers and players talking about their work. He favors opera productions in the studio, but says that outside events of sufficient significance must be covered. An early concern of his at the BBC is likely to be the quality of television sound.

In addition to *Ring Resounding* and his articles for periodicals, Culshaw has written a novel, *The Sons of Brutus* (Secker & Warburg, 1950), and several books on music. They include *Brahms; An Outline of his Life and Music* (Hinrichsen, 1949); *Sergei Rachmaninov* (Saunders, 1949), also published as *Rachmaninov: The Man and His Music* (Oxford, 1950); *The Concerto* (Chanticleer, 1950); and *A Century of Music* (Roy, 1952).

In 1966 John Culshaw was named on the Queen's Birthday List as an Officer of the Order of the British Empire for his services to music, and his investiture by Queen Elizabeth II took place at Buckingham Palace. He is a quiet-spoken man whose speech retains a touch of Lancashire accent. Rather tall and slim, he stands at five feet eleven and a half inches and weighs 165 pounds. He has brown hair and brown eyes. His bachelor apartment, in London near the British Museum, is full of records. Flying is his favorite hobby, and he holds a private pilot's licence that allows him to pilot himself to such out-of-the-way events as the Aldeburgh Festival.

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DAVIS, COLIN (REX)

Sept. 25, 1927- British conductor
Address: b. c/o Harold Holt Ltd., 122 Wigmore St., London, W.1., England; h. 25 Arlington Ave., London, N.1., England

Often hailed as the finest British conductor since Sir Thomas Beecham, Colin Davis has been chief conductor of the BBC Symphony Orchestra since September 1967. Earlier he had been principal conductor and musical director of the Sadler's Wells Opera. Renowned for his interpretations of Mozart and Berlioz, and winner of the 1967 French Grand Prix du Disque for his Philips recording of Handel's *Messiah*, he has also achieved distinction for his conducting of the works of modern composers, notably those of Benjamin Britten. Davis is known all over the world because of his far-ranging tours with the London Symphony and his European and American guest appearances with leading orchestras, and he has often been mentioned as a candidate to succeed Leonard Bernstein as conductor of the New York Philharmonic.

Colin Rex Davis was born in Weybridge, Surrey, England on September 25, 1927, one of seven children of Reginald George Davis, a bank clerk, and Lillian Constance (Colbran) Davis. His brother Howard was killed in combat during World War II, and another brother, Norman, died in 1966. He has four sisters: Audrey, Yvonne, Heather, and Gretel.

Davis was brought up in Weybridge and in nearby Wimbledon. His music-loving parents made sure that he was exposed to the works of classical composers through listening to records at home, and he credits his early devotion to music to their influence. At Christ's Hospital Boys' School in Sussex he played clarinet in the school band and later

COLIN DAVIS

studied the instrument at the Royal College of Music in London. Davis fulfilled his national service military duties as a member of the Household Cavalry band from 1946 to 1948. Around that time he realized that he wanted to be a conductor. He has described that realization as something like a religious conversion: "Suddenly the spirit reveals itself to you; suddenly you understand what music is all about."

A self-taught conductor, Davis remembers gesticulating in his London flat in the early days of his career in imitation of a conductor's movements, beating out the rhythm to the accompaniment of phonograph records. He took only one professional conducting lesson and learned the standard motions of conducting by looking through manuals on the subject. The closest he came to professional training was his stint as a clarinet player with the Glyndbourne Orchestra, when he played under the baton of Fritz Busch and had the opportunity to observe him at work.

A series of conducting opportunities with small orchestral and vocal groups came Davis' way beginning with the Kalmar Orchestra in 1949 and including the Chelsea Opera Group a year later. In 1952 he made his debut at the Royal Festival Hall as one of the conductors during the ballet season. By 1957 he had amassed enough podium experience to obtain a position as assistant conductor of the BBC Scottish Orchestra in Glasgow, where he remained until 1959, simultaneously serving as a guest conductor with the Scottish National Orchestra. In 1959, he left Glasgow to become a conductor of the Sadler's Wells Opera in London.

Not long after his appointment at Sadler's Wells, in mid-October, Davis suddenly got the break that most young performers dream of and few ever have occasion to experience: the chance to substitute for a well-known star. He received a call on very short notice to fill a two-performance engagement at Royal Festival Hall with the Philharmonia Orchestra in place of Otto Klemperer, who had taken ill. His assignment was to conduct a concert version of Mozart's *Don Giovanni*, featuring an international cast headed by Elisabeth Schwarzkopf and Joan Sutherland. The occasion turned out to be a triumph for the thirty-two-year old conductor and overnight he was catapulted into the limelight. In 1960 the illness of the venerable English conductor Sir Thomas Beecham provided Davis with another substitute opportunity, this time at the Glyndbourne Festival, where he gave performances of Mozart's *The Magic Flute*. That year Davis was named principal conductor of Sadler's Wells and the following year he was also appointed musical director. The Davis regime at Sadler's Wells, which lasted until late 1965, featured a wide range of productions directed by him, including Mozart's *Idomeneo*, Stravinsky's *The Rake's Progress*, Janacek's *Cunning Little Vixen*, the Weill-Brecht collaboration *The Rise and Fall of the City of Mahagonny*, and the world première of Richard Rodney Bennett's *The Mines of Sulphur*.

In 1959 Davis made his first appearance on the American continent, conducting broadcasts of the CBC Symphony Orchestra in Canada. He made his debut in the United States with the Minneapolis Symphony in 1961, but other commitments made it impossible for him to return for several years. On October 23, 1964 he conducted the last of four New York concerts presented, during the Carnegie Hall International Festival of Visiting Orchestras, by the London Symphony, then celebrating its sixtieth anniversary with a world tour under the batons of Davis and Georg Solti. That concert led New York *Herald Tribune* (October 24) critic William Bender to credit Davis with a "combination of orchestral skill, dramatic flair and sense of proportion equaled by few maestros of our day." Summing up Davis' New York debut as "simply a wow," Bender had special praise for the conductor's reading of Mozart's Symphony No. 41 in C ("Jupiter"). Bender observed that Davis "built a strong performance from the very place such strength must come from —within the music itself. . . . It is a strength born of internal meaning, of symmetry and just measure, rather than headlong movement."

When Davis returned to the United States for an engagement with the Philadelphia Orchestra early in 1966, Alan Rich of the New York *Herald Tribune* (January 19, 1966) echoed Bender's "wow" in reviewing Davis' appearance in Philharmonic Hall the night before. Davis conducted Sir Edward Elgar's *Symphonic Study, Falstaff* and Berlioz' *Symphonie Fantastique*, and Rich was particularly enthusiastic about Davis' reading of the Berlioz, calling it "one of the great feats of musical communication in the recent annals of New York performance." Praising Davis' "exceptional regard for the work's symphonic structure," he pointed out that the conductor achieved effects by "holding a firm rein over the way each movement mounted to its logical climax through purely musical means." Though he was more moderate in his praise for the same concert, New York *Times* (January 19, 1966) critic Harold C. Schonberg hailed Davis as "a sound and honest musician" who conducted clearly and in a straightforward manner, with "a wide, rather stiff beat that is miles away from the beat of the young glamorboy batonists today."

In January of 1967 Davis made his Metropolitan Opera debut with a new production of Benjamin Britten's *Peter Grimes,* which had been out of the Met repertory for eighteen years. The opening night audience gave Davis an ovation before the beginning of the third act and the critics were this time unanimous in their praise. Schonberg (New York *Times,* January 22, 1967) saluted Davis as "an international figure . . . [with] nowhere to go but up," and found his conducting "clean . . , well adjusted to the demands of the singers . . , [with] considerable rhythmic drive and life." And the New York *World Journal Tribune* (January 21, 1967) critic Miles Kastendieck called Davis "the kind of dynamic conductor the Met could use."

Conducting the major British orchestras, Davis has recorded many works by Mozart and Berlioz, as well as selections by Stravinsky, Weber, Joaquin Rodrigo, and Ludwig Spohr, that have appeared on various labels. In 1967 he won the Grand Prix du Disque for his 1966 Philips recording of Handel's *Messiah,* in which he conducts the London Symphony Orchestra and Chorus with Heather Harper, Helen Watts, John Wakefield, and John Shirley-Quirk.

In the meantime Davis' stature in Great Britain has continued to grow with such masterful creations as his highly praised concert performance of Berlioz' opera epic, *The Trojans,* at Festival Hall in December 1966, with the London Symphony and the Chelsea Opera Group Chorus, and his triumphant revival of Michael Tippett's opera *The Midsummer Marriage* at Covent Garden in April 1968. In his review of *The Trojans* in the London *Observer* (December 18, 1966) Peter Heyworth proclaimed Davis "a Berliozian who is in every way a worthy successor to Beecham" and even asserted that Davis' reading of *The Trojans* in some ways excelled Beecham's. In the summer of 1966 Davis brought the London Symphony Orchestra to Daytona Beach, Florida for a month-long stay, during which they gave four concerts a week to inaugurate the Florida International Music Festival.

In September 1967 Davis became chief conductor of the BBC Symphony Orchestra, and three months later Harold Rogers of the *Christian Science Monitor* (December 20, 1967) could call Davis "the most lionized conductor in Britain today." He has been viewed as a serious contender for the position of conductor of the New York Philharmonic, after the 1968-69 season when Leonard Bernstein will step down, becoming conductor laureate for life. Davis himself has expressed a lack of interest in the New York post. "It seems to me an impossible situation anyway," he told John Kraglund in an interview for the Toronto *Globe and Mail* (February 25, 1967), "and I can't imagine anyone being satisfied to be in a job where Mr. Bernstein can come back to do the most interesting concerts whenever he feels like it. I suppose someone will take it." Reportedly Davis is also being considered to take over the leadership of several other major North American orchestras, available now or soon to be available, including the Boston Symphony, the Chicago Symphony, and the Toronto Symphony. Davis' reputation in the United States was enhanced even more after his month-long engagement as guest conductor of the New York Philharmonic at Lincoln Center in November 1968.

In a profession that is notorious for its ego-centeredness, Davis impresses everyone with his modesty, humor, and unpretentiousness. By his own success, he disproves the tradition that musicians play best when scared by a bullying leader. "I am just there to conduct the music, not to tyrannize the men," he told Emily Coleman in the New York *Times* (February 19, 1967). "It's not my nature. If they don't want to play the music, well, I can't do anything about it." Although much emphasis in musical circles has been put upon Davis' comparative youth, he believes that he is already maturing to the point where he gets "odd and beautiful glimpses of objectivity." He feels that in youth a musician tries to draw too much for himself from music. But, he points out, "As you get older you bring something to a work, give what you have, and go away. You find that music is not a substitute for life itself, and that you must be rooted in real life."

Colin Davis's first marriage, to April Rosemary Cantelo, a singer, was dissolved in 1964. By that marriage he has two children, Suzanne and Christopher. In November 1964 he married a Persian student, Ashraf Naini. They have a son, Kurosh. In his leisure time Davis enjoys cooking, reading, gardening, and puttering around the land surrounding his country cottage. Described as a "sturdily built man with a Mozartean profile," Colin Davis is five feet eleven inches tall, has hazel eyes and wavy dark brown hair, and weighs about 180 pounds. He was created a Commander of the Order of the British Empire in 1966. Davis once described conducting to Hubert Saal of *Newsweek* (February 6, 1967) as "taking care of something that has a life of its own. It's like holding the bird of life in your hand. Hold it too tight and it dies. Hold it too lightly and it flies away."

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DEVI, GAYATRI *See* Jaipur, Maharani of

DICKEY, JAMES

Feb. 2, 1923- Poet
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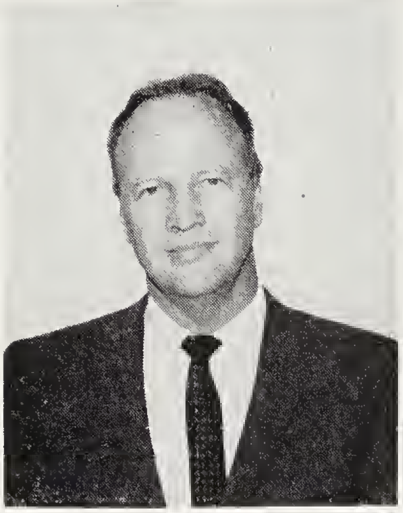
The closest equivalent to a national poet laureateship in the United States is the position of Consultant on Poetry in English to the Library of Congress, which is currently held by James Dickey, the poet whose *Buckdancer's Choice* won the National Book Award for the best work of poetry published in 1965. Leroy F. Aarons has described Dickey's crea-



JAMES DICKEY

tions as "deceptively simple metaphysical poems that search the lakes and trees and workaday fragments of his experience for a clue to the meaning of existence." Others have praised the poet's "impeccable ear," his "joyous imagination," his "courageous tenderness," his "controlled and exact utterance," and his "intense clarity." Dickey was appointed to his post at the Library of Congress in 1966 and reappointed in 1967.

James Dickey was born in a suburb of Atlanta, Georgia, on February 2, 1923, to Eugene and Maibelle (Swift) Dickey. During Dickey's childhood his father, a lawyer, regularly read aloud to him, with ringing rhetorical flourish, the speeches of Robert Ingersoll. At that time, however, Dickey was less interested in eloquence than in football. He was a star back in high school and on the freshman football squad at Clemson college in South Carolina, where he matriculated in 1942.

After a year at Clemson, Dickey enlisted in the United States Army Air Forces and was assigned to the 418th Night Fighter Squadron, with which he flew 100 combat missions in the Pacific theatre of operations. When he was in the midst of it, he found combat viscerally exhilirating, "like being on a big football team you knew was going to win," but the deep and pervasive long-term effect of the experience has been a sharpened poignancy in the savoring of life. "I look on existence," he has said, "from the standpoint of a survivor."

Dickey became interested in literature while trying to fill the boring hours between wartime missions. "At first I spent most of my time writing erotic love letters to girls back in Atlanta and Montgomery," he has recalled. "I guess I started being a writer the day I found myself thinking, 'Gosh, that's pretty good' instead of 'That ought to knock her dead.' " At the base library on Okinawa, Dickey read whatever novels and other prose he laid hands on. "I sensed immediately," he told Paul O'Neil in an interview for *Life* (July 22, 1966), "that writers like Faulkner or Wolfe had a different orientation with language than, say, Maugham. I kept looking for writers who had this thing. Melville, James Agee. I felt writers like this were sort of failed poets but were trying to use prose for higher things, if these fellows were aspiring to something higher, I thought that was the direction to go. I began reading anthologies of poetry."

Later he realized, as he told Leroy F. Aarons of the Washington *Post* (September 10, 1966), the possibility of interpreting his own existence poetically. "The thing of existence was something I read about in novels. Then one day it struck me that I had as much claim to saying or writing about my existence as anyone else had. I was just as much alive in my own way and if I did make my life speak, the possibilities of poetry were just as great as they were with Donne or Keats or Shelley."

After the war he entered Vanderbilt University in Nashville, Tennessee, where he majored in English and took part in track, winning the Tennessee state championship in the 120-yard high hurdles. He was not allowed to play football at Vanderbilt because of a Southern Conference rule designed to prevent coaches from stealing each other's athletes as they returned from the war.

Dickey took his B.A. degree in English *magna cum laude* in 1949 and his M.A. degree the following year. He taught freshman English at Rice Institute in Texas in 1950 and again from 1952 to 1954. During the Korean conflict he served in the United States Air Force as a training command officer. Meanwhile, he had begun publishing poetry. The first poem he sold was "Shark at the Window," to the *Sewanee Review* for $28.50 in 1951. Later his poetry was also published in the *New Yorker*, the *Hudson Review*, the *Partisan Review*, *Harper's*, and the *Atlantic*.

In 1954 the *Sewanee Review* gave Dickey a $3,500 fellowship, which enabled him to go to Europe to write for a year. After his return from Europe he taught at the University of Florida, during the 1955-56 academic year. In order to provide a better living for his growing young family, he joined the McCann-Erickson advertising agency in Manhattan in 1956 as a writer of Coca Cola copy. He remained in advertising for five and a half years, going from McCann-Erickson to Liller, Neal, Battle, and Lindsey in Atlanta, where he worked on potato chips and fertilizer accounts, and finally to an executive position with another Atlanta firm, Burke Dowling Adams, where his chief concern was the Delta Airlines account.

While working in advertising, Dickey continued writing poetry evenings and weekends, and in 1960 Charles Scribner's Sons published his first collection, *Into the Stone and Other Poems*. "It is when he yokes the natural and the mechanical, the antipodes of our folklore, that he really sings," Geoffrey A. Wolff wrote of Dickey in the Washington *Post* (May 9, 1967). "The moon, the central and gathering metaphor for his first volume, *Into the Stone*, is seen winking through the limbs of a tree or as a stone lying in heaven or as a primal force sucking at the sea or, in the title poem, as an eye and witness gleaming miraculously through the propellers of the plane that will murder with tons of gelatin sun. In this he resembles Hart Crane: wedding the machine and the natural, taking all things for what they are and explaining their shapes and motives."

Dickey was unhappy in advertising because the more successful he became in it, the less time he had for his poetry; because he believed the American idea of "security" to be a chimera that "forces people to spend years in the service of something they cannot really have"; because he felt "there was something amoral about writing what other people told me to write"; and because advertising corrupted the values both of its perpetrators and of the public on whom it was perpetrated. "I knew how to manipulate those poor sheep [the public]," he told Leroy F. Aarons in the Washington *Post* interview. "But the fact that I felt that way about them was an indication of my own corruption."

In August 1961, with the agreement of his wife, he quit his job with Liller, Neal, Battle, and Lindsey and went on relief. Six months later he received a Guggenheim Foundation grant of $5,000, sold his house in Atlanta, and took his family to Italy for a year. After his return to the United States he was poet-in-residence at Reed College in Portland, Oregon (1963-64), at San Fernando Valley State College in Los Angeles (1964-66), and the University of Wisconsin (1966).

Wesleyan University Press published Dickey's second collection of poetry, *Drowning with Others,* in 1962. In 1964 the same press published his collection *Helmets* and Centicore Press published *Two Poems of the Air.* In the same year the Sixties Press published *The Suspect in Poetry,* a selection of his critical essays. In the essays he expressed some very unorthodox opinions, such as classifying Milton among "the great stuffed goats of English literature." He showed little enthusiasm for T. S. Eliot or Ezra Pound and dismissed many of his contemporaries, including Allen Ginsberg. He displayed more interest in modern continental European poets, whom he has read in the original Spanish, German, French, and Italian.

Ben Belitt, Phyllis McGinley, and Elder Olson, the poetry judges for the National Book Award, in selecting Dickey's *Buckdancer's Choice* (Wesleyan University Press, 1965) as the best book of poetry published in 1965, cited "the clarity, subtlety, and passion with which he has used the imagination and the craft of the poet to explore a diverse vision of contemporary experience and extend the resources of poetry."

L. Quincy Mumford, the Librarian of Congress, appointed Dickey to succeed Stephen Spender as Consultant in Poetry to the Library of Congress in January 1966, and Dickey assumed the post the following September. His first public act at the Library of Congress was to hold a news conference that ranged over a wide variety of subjects, including Dylan Thomas' poetry reading style ("too actorish"), Theodore Roethke ("immensely superior to any other poet we have had in this country"), the beat poets ("awful, ludicrously inept, hopelessly bad"), and Vietnam protest poems ("tracts . . . messages with a capital M . . . propaganda").

Mumford reappointed Dickey to the consultantship for the term 1967-68. In the post, Dickey advises the library on its literary collections, recommends new materials for purchase, assists in acquiring manuscripts and books through authors and collectors, and advises on bibliographic and reference work in the literary field. He also meets with poets and scholars visiting the library or using its facilities, and he gives editorial supervision to the program of tape-recording contemporary poets in readings of their own works.

Richard Howard in an article in the *Partisan Review* (Summer 1966) observed that in his earliest poems Dickey dealt with the topics of family, war, death, and love in terms of impersonal and ritualistic images. In *Drowning with Others* he evolved toward the more personal, with greater emphasis on narrative. In *Helmets* the poet drew ethical conclusions from natural forms and processes, in a manner reminiscent of Wordsworth. In *Buckdancer's Choice,* according to Howard, Dickey moved from a concern with pure consciousness to a manifestation of social conscience and a terror at the thought of personal extinction. Michael Goodman in the *Nation* (April 24, 1967) pointed out that in "his most recent poems Dickey seems to confront the monstrous even more directly, and in most of them some inhuman power possesses the human body," as in "The Sheep-Child," a poem about the legendary offspring of a farm boy and a sheep. Dickey's control of his medium has grown considerably since his early work, and his lines have generally become longer, with pauses indicated by open spaces to help the movement.

Geoffrey A. Wolff wrote of Dickey in the Washington *Post* (January 22, 1966): "He says he has been supremely influenced by Wordsworth, and there is a direct, sensual approach in his creations that confirms it." Reviewing Dickey's *Poems, 1957-1967* (Wesleyan University Press, 1967) in the same newspaper (May 9, 1967), Wolff cataloged some of the myriad subjects covered: "He . . . writes of raining napalm on Japan . . . of the fragile processes of nature, of the turning of the seasons and the wheeling of birds and the undulations of fish . . . of the raw joy of whipping a motorcycle at speed along the hilly Georgia roads where he was raised . . . [of] a trip to the zoo with his son or a squib in a newspaper . . . [of] first love, the sweat and brutality of sex, the feel of damp grass by first light." Wolff further noted that the poet was perhaps at his best when writing about machines: "He describes magnificently the broken cars he discovers in a junk yard, and his apostrophes to the technical beauty of airplanes are unequaled." A second volume of Dickey's poetry criticism, entitled *Babel to Byzantium: Poets and Poetry Now,* was published by Farrar, Straus & Giroux in 1968.

James Dickey and Maxine Syerson were married on November 4, 1948. Since Dickey's appointment to the Library of Congress they have been living in a rented mansion in Leesburg, Virginia with their two sons, Christopher Swift and Kevin Webster. Dickey lifts weights for exercise, and for recreation he drives sports cars, hunts with a bow and arrow, and plays the guitar. Never afraid of experimentation, he tried LSD, the mind-expanding drug, once, and found it disappointing. "I took a vivid interest in small things, like the arm of a chair," he has said. "But all the time I knew it was a spurious experience. The arm of a chair is not that interesting. It was a willful dislocation of values and standards." He has said that his religion is "akin to some primitive stick-and-stone religion," and that he would like to be "reincarnated as a migratory sea bird—I'd be able to do a lot of flying without worrying about the engines."

Honors bestowed on Dickey's poetry include the Longview Foundation award in 1959, *Poetry* magazine's Union League Civic and Arts Foundation Prize in 1959, the Vachel Lindsay Prize in 1959, and the Poetry Society of America's Melville Cane Award in 1966. For his military service he received the Air Medal.

Standing six feet three inches tall and weighing 205 pounds, sandy-haired Dickey looks, to many observers, like a football coach. Gregarious, affable, and passionately opinionated, he relishes the task of reading his poetry to groups around the country two or three months out of each year. He is a naturally good speaker, at ease on the platform, with arresting but unpretentious diction softened by a gentle Southern accent. His greatest desire is to convey to his listeners, particularly the young, the realization that their lives are not ordinary, that each life is unique and a "precious experience, lived one time and one time only." Dickey may be heard reading thirteen of his poems on a Spoken Arts recording released in 1968.

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DIETRICH, MARLENE

Dec. 27, 1904- Actress; singer
Address: b. c/o Paramount Pictures Corp., Hollywood, Calif. 90038

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1953.

The legend of Marlene Dietrich has its origin in *The Blue Angel* and *Morocco*, two strikingly dissimilar films, both of which were directed by Josef von Sternberg and released in 1930. They established Miss Dietrich as the screen's leading exponent of an orchid-like glamour, second to none as a symbol of world-weariness and sophisticated sexual allure. Hollywood executives, before whose cameras she spent the prime years of her professional life, seldom allowed her to deviate from that image. When they did, in such superior comedies as *Desire* (Paramount, 1936) and *Destry Rides Again* (Universal, 1939), moviegoers were disconcerted, since they had not expected their favorite siren to possess so piquant a sense of humor.

Miss Dietrich again surprised the public when, following the outbreak of World War II, she all but abandoned her movie career to concentrate on entertaining American troops overseas. For almost three years, she applied herself to her mission, paying her own expenses much of the time, and performing as near the front lines as Army authorities would permit. In 1947 the United States War Department presented her with the Medal of Freedom, the highest honor it can bestow on a civilian, and, in its citation, acknowledged the great service that she had rendered in boosting military morale. Today, after a series of successful postwar transitions—from movie actress to cabaret singer to international theatre star—Miss Dietrich remains a myth. Her current one-woman show has played to sellout business throughout the world. As an artist, she continues to grow; instead of leaning on the Dietrich legend, she transcends it.

Marlene Dietrich was born in Berlin, Germany on December 27, 1904. The daughter of Louis and Josephine (Felsing) Dietrich, she was christened Maria Magdalene. Her father—a major in the Uhlan cavalry—died when she was very young, and, a few years later, her mother married Edward von Losch who was also an Army officer. Miss Dietrich and her sister Elizabeth were raised in a martial atmosphere. Prussian discipline held sway in the home where, according to the actress's close friend Kenneth Tynan, she was "brought up to take pleasure as a prize and a privilege, not as a birthright."

Encouraged by her parents, Miss Dietrich was a diligent student. By the time she was twelve, she had mastered French and English, and, before she was well into her teens, had become so good a violinist that her family envisioned a future for her as a concert artist. She attended the Augusta Victoria School in Berlin, then, after the death of her stepfather during the final year of World War I, was sent to Weimar to complete her academic education at a boarding school. Returning to Berlin in 1921, she entered the *Hochschule für Musik,* but an injury to her wrist soon forced her to withdraw from classes.

Bitterly disappointed but nevertheless determined to fashion some kind of career for herself in the performing arts, Miss Dietrich decided to try the stage. Since that ran counter to her mother's wishes, she changed her name by eliding the syllables of Maria Magdalene to form Marlene and reverted to the use of Dietrich as her surname. Admitted to Max Reinhardt's famous drama school, she set out to learn the rudiments of acting. Finding her an apt pupil, Reinhardt invited her to join his theatre company. He gave her a small part in *The Taming of the Shrew,* then cast her as Hippolyta in his production of another Shakespearean comedy, *A Midsummer Night's Dream.*

In 1923 Rudolf Sieber, a casting director at the UFA film studios, interviewed Marlene Dietrich as a candidate for extra in a costume picture. Aware that she would be photogenic, he engaged her to play a titled lady in a gambling scene. The lorgnette she wore turned out to be an attention-getting device. Next he secured her a minor role in *Die Tragödie der Liebe*, a movie starring the brilliant German actor Emil Jannings.

After marrying Rudolf Sieber on May 13, 1924, Miss Dietrich became indifferent to her career. Following the birth of a daughter in 1925, she found motherhood so fulfilling that she remained in retirement for many months. Returning to the theatre in 1926, she obtained assignments of more than routine interest, including the role of Pearl in *Broadway*. By George Abbott and Philip Dunning, the play had been a success in New York, and its presentation in Berlin constituted a major theatre event. Portraying a chorus girl out to avenge the murder of her boy friend, Miss Dietrich acquitted herself admirably as a singer and dancer as well as actress.

Scoring a similar hit in the movies, she bridged the gap between bit part and leading role in three years. By 1929 she was starring opposite Fritz Kortner in such films as *Die Frau nach der man sich sehnt* (later released in the United States as *Three Loves*) and *Das Schiff der verlorenen Menschen*, and had acquired additional popularity through her recordings. To those young Americans who owned the imported Telefunken discs, her husky singing voice held out the promise of seductive enjoyments.

It was in a play with music—Georg Kaiser's *Zwei Kravatten*—that Josef von Sternberg first saw Marlene Dietrich. He had come to Berlin from Hollywood to direct Emil Jannings in *The Blue Angel,* a picture based on Heinrich Mann's novel *Professor Unrat,* but he and his associates had not reached agreement about the casting of Lola-Lola, the story's stony-hearted heroine. They needed an actress who could project amorality, and, after his chance viewing of Miss Dietrich's performance in *Zwei Kravatten,* von Sternberg knew that he had discovered one. Although her extraordinary poise impressed him, it was her hauteur towards the audience that intrigued him most. He visited her backstage that night, talked to her in his office the next day, then supervised a screen test which, he felt sure, would convince Jannings and the others of her rightness for the challenging role.

In his autobiography, *Fun in a Chinese Laundry* (Macmillan, 1965), von Sternberg has recalled Miss Dietrich's response. She tried to dissuade him from hiring her, pointing out that she entertained no high opinion of her own ability and did not think she photographed well. Choosing to ignore her self-effacement, and refusing to be put off, von Sternberg persisted and was rewarded when, in his words, "She came to life and responded to my instructions with an ease that I had never before encountered." Thus was launched a partnership that film historian Herman G. Weinberg has called "absolutely unique in the annals of the screen."

German and English versions of *The Blue Angel* were shot simultaneously within about six weeks. When the finished product had its première in Berlin on March 31, 1930, patrons of the Gloria Pallast burst into applause at the close of the showing and accorded Jannings and Miss Dietrich a dozen curtain calls. That night she left for Hollywood, where von Sternberg and the filming of another picture under his direction awaited her. Nine days later she arrived in New York aboard the *Bremen* and, in the course of her stopover, was introduced to the press at a luncheon presided over by Jesse Lasky. Then vice-president in charge of production for Paramount Pictures Corporation, he represented the studio that had heeded von Sternberg's advice and, in addition to purchasing distribution rights to the English-language version of *The Blue Angel,* had signed Miss Dietrich to a long-term contract.

MARLENE DIETRICH

By giving him a copy of Benno Vigny's novel *Amy Jolly,* the actress had herself provided von Sternberg with the inspiration for *Morocco,* their second movie together. Aware that Paramount intended to release it in the United States before *The Blue Angel,* he wrote an adaptation tailored to American taste, and was similarly shrewd in his handling of Miss Dietrich. He expunged the earthiness of Lola-Lola and conjured up a new vision—seductive still, but at the same time sleek and elegantly impassive. When *Morocco* opened at the Rivoli Theatre in New York on November 16, 1930, Gary Cooper was billed above Miss Dietrich, but in name only. A portrait of her alone adorned the ads, in company with such tag-lines as: "The woman all women want to see!" Depression-weary Americans responded as Paramount had hoped they would, turning the film into a box-office sensation.

Josef von Sternberg has been quoted as saying that, after *The Blue Angel* and *Morocco,* he would have preferred to end his collaboration with Miss Dietrich, but she—and the studio that employed them both—decreed otherwise. The third product of their talents was *Dishonored* (Paramount, 1931), the story of an Austrian Mata Hari that, in the opinion of Herman G. Weinberg, "is to the cinema what Ravel's *La Valse* is to music." Atmosphere—long recognized as von Sternberg's specialty—was the most arresting feature of *Shanghai Express* (Paramount, 1932), a melodrama that cast Miss Dietrich as a notorious prostitute. The cinematography won an Academy Award for cameraman Lee Garmes, who had also contributed to *Morocco* and *Dishonored.* Interviewed recently by Charles Higham and Joel Greenberg (*Sight and Sound,* autumn 1967), Garmes contended that in those three films "the Dietrich face" had resulted from using a lighting technique that was *his* innovation, not the director's.

In the spring of 1932 von Sternberg clashed with Paramount executives over the script he had written for *Blonde Venus,* declining to direct a studio-authorized "adaptation" of his original. Miss Dietrich sided with him, and, when ordered to report for rehearsals with Richard Wallace, his replacement, she failed to show up. In retaliation Paramount suspended her and announced that it would take legal action against von Sternberg. Faced with the threat of a $100,000 damage suit—and the prospect of his loyal protegée's enforced absence from the screen for at least a year—the director made *Blonde Venus* according to studio specifications. It was, predictably, a failure.

Yielding to pressure from von Sternberg and others, Miss Dietrich agreed to let Rouben Mamoulian direct her in *Song of Songs* (Paramount, 1933). When it was released, critics generally welcomed the change. Paramount sanctioned two more collaborations of Dietrich and von Sternberg. *The Scarlet Empress* (1933) was a bizarre evocation of court life in eighteenth-century Russia, with Miss Dietrich playing Catherine the Great. Stylistically, it was a bold and adventurous film, as was *The Devil Is a Woman* (1935), yet neither elicited a friendly reception. During the filming of the latter, von Sternberg issued a statement to the effect that he and the actress had "progressed as far as possible together. . . . If we continued, we would get into a pattern which would be harmful to both of us."

In *Desire* (Paramount, 1936), which was directed by Frank Borzage, Miss Dietrich revealed an unexpected flair for light comedy. When producer David O. Selznick paid her $200,000 for her appearance in *The Garden of Allah* (1936), she became the highest salaried woman in the world. Britain's Sir Alexander Korda lured Miss Dietrich away from Hollywood for his film version of the James Hilton novel *Knight without Armor* (United Artists, 1937). Then the director Ernst Lubitsch persuaded her to return to Paramount in California, where she costarred with Melvyn Douglas and Herbert Marshall in a comedy called *Angel* (1937).

In 1938 a group of independent motion picture exhibitors banded together to express—by means of an advertisement in trade papers—their dissatisfaction with certain prominent actors and actresses. Miss Dietrich was among those they branded "box office poison," but shortly thereafter Joseph Pasternak, the producer, proved that the exhibitors were off target. He cast Miss Dietrich as Frenchy, the proprietress of a saloon, in his Western satire *Destry Rides Again* (Universal) and, immediately upon its release late in 1939, the film became a smash hit. His choice of her next two vehicles at Universal was less astute, since both *Seven Sinners* (1940) and *The Flame of New Orleans* (1941) did little to enhance her reputation.

The same was true of *Manpower* (Warner Brothers, 1941) and *The Lady Is Willing* (Columbia, 1942). In Universal's remake of *The Spoilers* (1942) Miss Dietrich stirred pleasant memories of an earlier screen siren, Mae West. John Wayne and Randolph Scott, her leading men in *The Spoilers,* also shared star billing with her in *Pittsburgh* (Universal, 1943). In a revue-type feature entitled *Follow the Boys* (Universal, 1944), Miss Dietrich was the woman sawed in half by magician Orson Welles. For a dance number in MGM's production of ***Kismet*** (1944), she had her legs painted in a shimmering gold.

In March 1943 the actress had embarked on a series of tours entertaining troops overseas, often under battle conditions. With songs from her films, a bit of mind-reading, and a turn on the musical saw, she lifted the spirits of allied forces in Western theatres of operation, and did not demobilize herself until the spring of 1946. By that time she had made more than 500 personal appearances. Miss Dietrich refers to her three years of entertaining the troops as "the only important thing I've ever done."

After the war Marlene Dietrich played opposite Jean Gabin in a French film, *Martin Roumagnac* (1946), that wasted the talents of both. Retitled *The Room Upstairs,* it was not distributed in the United States until 1948, and, by then, two Paramount pictures starring Miss Dietrich were already in circulation. If *Golden Earrings* (1947) had brought her back to American moviegoers, it was *A Foreign Affair,* Billy Wilder's cynical comedy of occupied Berlin, that reestablished her eminence. Playing a role reminiscent of the one that had brought her fame nearly twenty years before in *The Blue Angel,* she stole the show.

For her next two films Miss Dietrich moved to England. They were *Stage Fright* (Warner Brothers, 1950), a murder mystery directed by Alfred Hitchcock, and *No Highway in the Sky* (Twentieth Century-Fox, 1951), suspenseful comedy about an eccentric assortment of passengers aboard a defective airliner. *Rancho Notorious* (RKO, 1952), an unconventional Western that cast her as the keeper of a plush hideout for crooks, drew negative notices from most reviewers. Turning to radio, Miss Dietrich starred in the American Broadcasting Company's series *Café Istanbul* and in *Time for Love,* a weekly program heard on the Columbia Broadcasting System network.

The Hotel Sahara in Las Vegas provided the scene in 1953 for Miss Dietrich's debut as a cabaret entertainer. She exacted a stipend of $90,000 for her three-week stand from the management, and audience response indicated that it was worth it. As the columnist Hedda Hopper recalled in her book *The Whole Truth and Nothing But* (Doubleday, 1963), when Miss Dietrich sauntered into the spotlight wearing white chiffon, "the audience let out a gasp that threatened to blow away the tablecloths." In 1954 she captivated Londoners when she sang at the Café de Paris. Her première there was recorded by Columbia, which packaged the first 5,000 albums with a whiff of Chanel perfume. Miss Dietrich can also be heard on Capitol Records.

In recent years Miss Dietrich's masterly act has graduated from nightclubs to theatres. When she toured the Soviet Union with it in 1964, her welcome was the most enthusiastic tendered any non-Russian performer since Van Cliburn. At the Edinburgh Festival in 1965, she played to consistently full houses, earning praise from critics for her performance of such socially conscious songs as "Where Have All the Flowers Gone?" Her Broadway debut took place at the Lunt-Fontanne Theatre on October 9, 1967. The six-week engagement, sponsored by

Alexander H. Cohen, sold out from beginning to end, and the generally enthusiastic critics paid her homage as "prima donna of the diseuses." Her performance won her a Tony Award from the League of New York Theatres, and in 1968 she played a return Broadway engagement at the Mark Hellinger Theatre.

Marlene Dietrich has done little work in motion pictures recently. With dozens of other stars she consented to play a cameo role in Mike Todd's production of *Around the World in Eighty Days* (1956). She had one of the biggest and best assignments of her career in *Witness for the Prosecution* (United Artists, 1958); appeared with Vittorio de Sica in *The Monte Carlo Story* (United Artists, 1958); and, for her old friend Orson Welles, played a colorful bit part as a Mexican brothel owner in the thriller *Touch of Evil* (Universal-International, 1958), which he also directed. Her most recent film appearance was in Stanley Kramer's *Judgment at Nuremberg* (United Artists, 1961).

Marlene Dietrich is five feet, five inches tall, and weighs approximately 120 pounds. Since 1948, when her daughter Maria (the wife of set and toy designer William Riva) gave birth to a son, she has been known as The World's Most Glamorous Grandmother. *Marlene Dietrich's ABC*, a collection of her observations and opinions, was published by Doubleday in 1962. She is currently working on another book, tentatively called "Tell Me, Oh Tell Me Now," in which she gives an account of her experiences as a youngster during World War I and as an entertainer during World War II. In 1959 the Museum of Modern Art in New York City honored her by devoting two months to a Dietrich film festival. The actress is credited with having initiated two trends among women: the wearing of mannish clothes and the cultivation of long fingernails.

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DIXON, PAUL RAND(ALL)

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PAUL RAND DIXON

The Federal Trade Commission, the United States government agency concerned with keeping American business enterprise free, competitive, and honest, has been chaired since 1961 by Paul Rand Dixon. Chairman Dixon joined the staff of the FTC as a trial attorney in 1938 and worked on antitrust and antideceptive practice cases until 1957, when he became Estes Kefauver's chief aide in the Senator's headline-making investigations of price-fixing in major American industries. When he took office as one of President John F. Kennedy's New Frontiersmen, Dixon announced an end to the FTC's "inertia" and the beginning of a tougher policy toward unfair trade practices. His language and tactics have mellowed over the years, but the basic thrust of Dixon's policy remains the same. Under his chairmanship the FTC has not only stepped up its defense of businesses against illegal corporate mergers and other unfair competition but has for the first time given comparable attention to protecting consumers against deceptive sales and advertising practices. In September 1967 President Johnson appointed Dixon to a second seven-year term as chairman of the FTC, which has five commissioners, 1,150 employees, and an annual budget of $14,000,000.

Paul Randall Dixon was born on September 29, 1913 in Nashville, Tennessee, the son of James David Dixon and Sarah (Munn) Dixon, both native Tennesseans. After attending public schools in Davidson County, Tennessee, Dixon went on to Vanderbilt University, where he received his B.A. degree in 1936. At Vanderbilt, as in high school, he was quarterback on the varsity football team, and he is remembered at the university as the best punter in the history of the school. While studying law at the University of Florida he served as a backfield coach of that university's football team.

Dixon joined the staff of the Federal Trade Commission as a trial attorney as soon as he received his LL.B. degree in the summer of 1938. The FTC was created in 1915 by authority of the Federal Trade Commission Act of 1914, which prohibited the use in commerce of "unfair methods of competition" and "unfair or deceptive acts or practices."

Additional powers and duties were given to the commission from the start by the Clayton Act and in succeeding years by the Export Trade Act, the Wool Products Labeling Act, the Fur Products Labeling Act, the Flammable Fabrics Act, the Textile Fiber Products Identification Act, and the Lanham Trade-Mark Act. Underlying all of the agency's various specific functions is its generic task: to prevent free enterprise from being shackled by monopoly or corrupted by dishonesty.

During World War II, from 1942 to 1945, Dixon was a lieutenant in the United States Navy. He served on the staff of the chief of naval operations, participated in the invasion of North Africa and the invasion and occupation of Sicily, and became assistant commanding officer of the United States Naval Base set up in Palermo. He left active duty with three battle stars and is now a lieutenant commander (retired) in the United States Naval Reserves. After the war Dixon resumed his duties at the FTC, where trial procedure resembles that of a federal district court. Dixon's duties were to study the information on cases under investigation, research the applicable laws, draft complaints with recommendations to the commission, present cases to the hearing examiners, and handle subsequent appeals.

In 1957 Dixon left the Federal Trade Commission to become chief counsel and staff director of the Senate antitrust and antimonopoly subcommittee, whose chairman was the late Democratic Senator Estes Kefauver of Tennessee. Dixon's resourcefulness was probably the chief contributing factor to the effectiveness of the subcommittee in focusing the attention of Congress and the public on pricing malpractices in major American industries. The most publicized of the investigations were those of price rigging by drug companies and identical bidding by manufacturers of heavy electrical equipment. After the latter study, the United States Department of Justice moved in and extracted guilty or no-contest pleas from twenty-nine of the companies and forty-five of the executives involved in the collusion. In court, the defendants were fined almost $2,000,000 and seven of the executives were given jail terms.

On the recommendation of Senator Kefauver, President John F. Kennedy named Dixon to the chairmanship of the Federal Trade Commission in February 1961, and the Senate Interstate and Foreign Commerce Committee approved the nomination—despite the reluctance of one of its Republican members—the following month. From the start, Dixon left no doubt that he intended to enforce the laws against unfair trade practices more vigorously than Earl W. Kintner, the FTC chairman during the Eisenhower Administration. "If America is to remain strong," he said when his nomination was announced, "we must stand up and fight for the things that made her great—including the principle that no one must be permitted to abuse the public. . . . Public education is no real answer to the delays and time lags that go on in the enforcement field. Nor is the job of the FTC . . . just to police improper overt acts. The job also is to ferret them out and prevent them, if at all possible, by administrative action."

Much of Dixon's energy during his first months in office was devoted to catching up with an eighteen-month-old backlog of cases and reorganizing the agency for more expeditious handling of cases in the future. The contrast in attitude between Dixon and his predecessor was dramatically demonstrated when he and Kintner spoke before a convention of the Advertising Federation of America during the week of May 28-June 3, 1961. Kintner reiterated his view that the ranks of advertising men are full of honest, responsible people who can be depended on to regulate themselves if they have a little guidance from the government. Dixon countered: "My fellow Commissioners and I place little stock in evangelism as a substitute for law enforcement. . . . I am inclined to believe that few indeed are the misrepresentations for a product that are made through either ignorance or naiveté. Both advertiser and advertising agency know perfectly well when they are engaging in illegal brinkmanship in exaggerating claims for a product or falsely disparaging competing products. . . . These injured competitors, as well as the victimized public, are entitled to the hardest-hitting program of law enforcement that the Federal Trade Commission can develop."

Faced with Congressional refusal to grant most of the added powers he requested for the FTC, Dixon availed himself of every means to stretch to its fullest scope the agency's already existing authority. One of his most effective tools was the public hearing, which added the glare of publicity and the weight of public opinion to the agency's case. In the first public hearing ever held by the FTC, the five commissioners in 1961 heard testimony in an antitrust case against the St. Regis Paper Company. In March 1962, when the FTC was investigating a milk price war in Indianapolis, Dixon again opened the hearings to the public.

Under Dixon, the FTC cracked down on such practices as certain "cents off" sales in supermarkets, gasoline price wars, and misleading advertising for shaving creams, vitamins, binoculars, and other products. It monitored more than 800,000 television commercials in one year and forced the advertisers to revise thousands of them that it found to be less than honest. It developed hundreds of cases involving dangerously flammable or deceptively labeled clothing.

Shortly after becoming President in 1963, Lyndon Baines Johnson asked federal regulatory agencies to concentrate on "helping, not harrassing" businessmen. Partly for this reason, and partly because of his own growth in the job, Dixon began to temper his tough approach. Increasingly, he consulted and negotiated with businessmen until a consensus about the legality of this or that proposed action was reached, and he became noticeably less embattled in his public utterances. Speaking before a conference of the Advertising Federation of America in Washington, D.C. in February 1965, for example, he laid the blame for false advertising to a "few bad apples" that the industry as a whole would have to cull for the sake of its image. "You've got a partner in this enterprise, a better and more understanding partner than many of you realize," he said, referring to the FTC and conceding that the agency "has, on occasion, been overly meticulous, that it has fought wars where wars could have been better settled by persuasion."

In the speech to the Advertising Federation, as reported by Joseph Kaselow in the New York *Herald Tribune* (February 7, 1965), he went on to explain that the FTC was no longer "trying to accumulate scalps as proof of its marksmanship and its competence." It was returning to what President Woodrow Wilson originally intended it to be, he said: an "indispensable instrument of information and publicity, . . . a clearinghouse for the facts by which both the public mind and the managers of great business undertakings shall be guided, and . . . an instrumentality for doing justice to business where the processes of the courts or the natural forces of correction outside the courts are inadequate."

If Dixon was speaking more softly, the stick he was carrying was as big as ever, as cigarette manufacturers could testify. From the time the Surgeon General of the United States issued his report linking cigarette smoking to cancer and other diseases in 1964, Dixon took the lead in fighting for restrictions on cigarette advertising and for a mandatory health warning on all cigarette packaging. To counter the more severe regulations drawn up by Dixon for enforcement through the FTC, Congress passed the Federal Cigarette Labeling and Advertising Act in July 1965. The law, which took effect on January 1, 1966, required all cigarette packages and cartons to be labeled "Caution: Cigarette Smoking May be Hazardous to Your Health." It nullified the FTC regulations and prohibited any agency from issuing restrictions on cigarette advertising until July 1, 1969. In June 1967 the FTC submitted to Congress a report urging tighter curbs on cigarette advertising and a more specific warning to buyers of cigarettes: "Warning: Cigarette Smoking is Dangerous to Health and May Cause Death From Cancer and Other Diseases."

Among the other industries feeling Dixon's fire has been the tire industry. The FTC moved against misrepresented prices and misleading advertising of tires in 1966 and issued, as it has for other industries, a set of tire price and advertising guidelines. In 1967 the agency began investigating charges that some supermarket chains raise the prices in their urban ghetto stores on the day welfare checks are distributed while keeping those in suburban stores unchanged. While vowing continued vigilance in such matters, Dixon recognizes that there are certain limits to what a government regulatory agency can do in a free society. "We're not a civil rights agency, and we can't be policemen for the whole economy . . . ," he said, as quoted in *Newsweek* (October 23, 1967). "We're trying to find the middle ground."

Dixon regards corporate concentration as the greatest threat to free enterprise in the United States today, and as the antitrust division of the United States Department of Justice has become more tolerant of large-scale mergers, the FTC has increasingly moved into the gap. Its anti-merger actions are based on the Celler-Kefauver Act of 1950, which prohibits any corporate union whose effect "may be substantially to lessen competition or tend to create a monopoly." "I'd be scared to death if we had only twenty large companies in the country—or even if we had 100," Dixon has said, as quoted in *Forbes* (July 1, 1966). "We have 200 now, and our job is to see that they don't eat each other up." His prime weapon against undesirable mergers is the use of injunctions before they are consummated.

Most recent merger problems have been in the clothing, dairy, and cement industries, and in the food industry, which Dixon regards as the most problematic of all. Corporations planning a merger voluntarily notify the FTC in advance, and conglomerate companies give the agency divisional statements that reflect their profits or losses in major categories of operation. Dixon has said of joint ventures (two or more corporations engaged in activity unrelated to their principal business) that they are "the old trust techniques in modern dress and they should be halted." Any business planning a new course of action can obtain from the FTC a written opinion as to whether the venture would violate any of the laws administered by the commission. Instances of voluntary compliance with FTC rules by businessmen has risen from 216 in 1961 to 599 in 1967.

The FTC chairman is a member of the Federal Bar Association, the Tennessee Society, the Vanderbilt University Alumni Association, the American Bar Association, the National Lawyers Club, the Phi Delta Phi international legal fraternity, the Alpha Tau Omega fraternity, and the Kenwood (Maryland) Golf and Country Club. Dixon has been admitted to practice before the bars of Tennessee and Florida. His church is the Metropolitan Memorial Methodist Church in Washington, D.C. and he is a member of the George Whiting Masonic Lodge, also in Washington. His political affiliation is, not surprisingly, with the Democratic party.

On October 11, 1939 Paul Randall Dixon married Doris Busby of Laurel, Mississippi, whom he met when they were students together at Vanderbilt University. The Dixons have two children, David Leslie and Paul Randall. A writer in the New York *Times* (April 1, 1962) described Dixon as the possessor of a "handsome, tanned face, inclined to fleshiness [and] topped by abundant, graying, side-parted hair." He is, the writer went on, "carefully combed, scrubbed and dressed, though avoiding elegance," and his soft Tennessee accent is still evident as he talks "animatedly, moving about with athletic grace and strength." Close friends and associates call him "Rand" or "Windy." For physical recreation Dixon occasionally plays golf, which he shoots in the high 70's or low 80's. An early riser and hard worker, Dixon is an intensely serious man. "The guy's not quite real," a political associate once said of him. "He means all that ideals stuff—and he's survived twenty years in this jungle."

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DOUGLAS, MIKE

Aug. 11, 1925(?)- Television personality
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"Dishes go unwashed and shirts remain unironed when Mike Douglas comes on"—such is the impact, as depicted in *TV Guide*, of the *Mike Douglas Show* on its daily audience of 6,000,000 Americans, most

MIKE DOUGLAS

of them housewives, who see it on 184 channels. In 1967 Douglas' variety show, the most watched daytime program in the country, became the first syndicated production ever to win an Emmy. Most of the credit for making the show what Chandler Brossard called in *Look* "a unicorn in a garden of donkeys" belongs to Mike Douglas, the personable, affable host whose hold on his audience is unmatched in television today.

Mike Douglas was born Michael Delaney Dowd Jr. in Chicago, Illinois, one of three children of Michael Delaney Dowd, a railway freight agent, and Gertrude (Smith) Dowd. Most sources give his birthdate as August 11, 1925, but some suggest that he was born earlier, in 1920, 1922, or 1923. He has a brother, Robert, and a sister, Helen. Encouraged by his mother, Mike often sang at family gatherings, and at the age of eleven he walked into radio station WLS in Chicago and said he wanted to sing on the radio. The station employed him only briefly as a paid entertainer. In accordance with the Child Labor Law, he was soon switched to an amateur program, called *The Irish Hour,* where he performed without pay but gained valuable experience. During his high school years Douglas also played halfback on the football team, but after breaking an ankle and a wrist in a game, he turned all of his attention to music.

In his first "adult" job Douglas, a tenor, performed as a singing master of ceremonies aboard a cruise ship, the old *Seeandbee,* which sailed out of Chicago for trips around the inland ports of the Great Lakes. When called to active duty in World War II, he was in Oklahoma City, studying at Oklahoma City University during the day and singing at night on a show on radio station WKY. He served from about 1943 until the end of the war in the Navy V-12 program at the University of Wisconsin. He had had some chance to sing in the Navy and after his discharge evidently decided not to go into real estate, which he had studied at Oklahoma City University, but to make good in entertainment. He moved to California, where several stints in Hollywood supper clubs led to his singing on various radio programs heard all along the West Coast. In 1950 the Ol' Perfessor, Kay Kyser, recruited Douglas for his *Kollege of Musical Knowledge,* and during the next two years he made appearances with that show on network television, as well as in nightclubs and on radio.

The next step in Douglas' slow and unspectacular rise to the top was what may be regarded as the completion of his apprenticeship, back home in Chicago at the Chicago *Tribune's* radio and television station WGN, which he joined in 1953. As host on *Hi, Ladies,* a radio show, he learned how to charm housewives and to remain unperturbed by unexpected incidents. As he told a *Business Week* (July 22, 1967) interviewer, "I'd be talking or singing, and one of the staff in the back of the studio would hold up a sign saying, 'Next guest is Rock Hudson,' or whoever. That would be the first I'd know we had even found a guest." On one short-lived show originating in Chicago, he told jokes and called out bingo numbers to the home audience filling out bingo cards for prizes. He appeared as a regular on a TV variety show called *Club 60.* Also while in Chicago he became a frequent guest on Don McNeill's long-running network program, *Breakfast Club,* a radio show.

Growing disillusioned with show business, Douglas again began to consider a career in real estate. He had returned to California and was working as a vocalist in a piano bar for $125 a week when, in 1961, he received a call from Forrest (Woody) Fraser, former director of Douglas' Chicago *Club 60* show. Fraser had gone on to Cleveland, where he was employed by television station KYW, the Westinghouse Broadcasting Company (Group W) station in Cleveland, as producer of special projects. As his first special project, Fraser was assigned to set up a noontime show, since the Westinghouse Broadcasting chairman, Donald H. McGannon, wanted a supply of feature films and other programs to run in non-network time. According to Chet Collier, then managing the Cleveland Westinghouse station and now president of the Westinghouse TV production subsidiary, "It was decided that the Group W stations would pool their resources and develop a late-night series and an afternoon show." Douglas went to Cleveland and auditioned for master of ceremonies of the afternoon show, the ninth man to do so, and was hired immediately. "This was definitely the last fling," Douglas told a *Newsweek* interviewer (June 19, 1967). "If it hadn't gone over, I don't know what I would have done."

The ninety-minute show began modestly, being broadcast at first only in Cleveland. As a fledgling variety show whose guests were its lifeblood, it was faced with the problem of finding guests, since Cleveland is not a focal point for show business celebrities, as are New York and Hollywood. The staff was forced to scout the Chicago papers and beg performers to travel over for a guest appearance. Its problems were further complicated by the fact that at its inception the show paid as little as $20 for some guests. To counter that difficulty, Douglas made use of a "co-host," a device he still employs to keep the show looking fresh week after week. The co-host is generally a well-known show business personality who spends an entire week on the show. His early co-hosts were Carmel Quinn, Marie McDonald, and Dagmar. Recent co-hosts have been Bette Davis, Milton Berle, Vincent Price, Paul Anka, Van Johnson, and Anna Moffo. The present executive producer, Roger Ailes, has observed that "with a co-host the show wears better. But Mike is the glue. Without him, the show would fall apart" (quoted in *Business Week,* July 22, 1967).

As the program's reputation and popularity spread, the difficulty in finding guests decreased. In 1963 Westinghouse put Douglas on the other stations it owns—in Boston, Baltimore, San Francisco, and Pittsburgh. Soon celebrities' agents began calling Douglas, offering their clients as guests. And when the show moved to Philadelphia in 1965, Douglas was able to draw upon the New York City talent pool. Today each guest is paid the relatively small fee of $265; yet all are glad to appear for the sake of widespread publicity. Although show business stars have received most of the invitations, prominent figures in a wide variety of other occupations have also chatted with Douglas on the show, including such notables as Cassius Clay, Dr. Benjamin Spock, the late Malcolm X, Vice-President Hubert H. Humphrey, Stokely Carmichael, Dr. Edward Teller, the late Senator Robert F. Kennedy, Governor Ronald Reagan, Bishop James Pike, and George Wallace. Among entertainment celebrities who have appeared are Woody Allen, Allen and Rossi, Jim Backus, Count Basie, Tony Bennett, Theodore Bikel, Red Buttons, Diahann Carroll, Bill Cosby, Sammy Davis Jr., Phyllis Diller, Douglas Fairbanks Jr., Zsa Zsa Gabor, Dizzy Gillespie, George Hamilton, Bob Hope, Art Linkletter, Johnny Mathis, George Jessel, Henry Morgan, Peter Nero, Basil Rathbone, Rod Serling, the Smothers Brothers, Barbra Streisand, and Nancy Wilson.

By the end of 1967 Douglas' show was established as the most popular on daytime television in the country. From its start on the single Cleveland station, it has spread to 184 stations throughout the United States and Canada, including Chicago, Los Angeles, Boston, Baltimore, Pittsburgh, San Francisco, Toronto, Miami, New York, and Honolulu. Stations are added at the rate of one or two a week. Each day the show is seen by well over 6,000,000 people, among them Lady Bird Johnson, a stalwart fan. Studio audiences have to wait fourteen weeks for tickets in Philadelphia. Local stations sell fourteen minutes of commercial time to local and national advertisers in each ninety-minute program. The time is reportedly sold out during 80 percent of the year and carries approximately $10,500,000 in advertising annually.

The immensity of Douglas' success is further underscored by the fact that the show is not a network program that is "fed" to a roster of stations belonging to the network. Rather it is syndicated—taped copies of the show are made and then sold to individual stations, one by one. Ordinarily, according to *Business Week,* such programs have "tough going" and a sale to thirty or forty stations is considered "very good in the syndication business." Douglas' popularity prompted Westinghouse to set up a large tape-duplicating facility at its Pittsburgh station. About forty copies are made of each daily ninety-minute Douglas show, and a sixty-minute *Best of Douglas* version is made for some stations. The copies are sent out to forty stations, which run them and then pass them along to other station subscribers. This distributional time lag in part determines the show's format, since Douglas, unlike his network counterparts, cannot choose current news topics for discussion.

In accounting for the prosperity of the *Mike Douglas Show,* TV critics have acknowledged the capability of the people surrounding Douglas, a staff of young, energetic professionals dedicated to the show and eager to have it outshine New York and Hollywood productions. Unlike the major networks, reportedly, Westinghouse does not interfere with the workings of the show, but gives the staff a rather free hand. The program owes its warm reception primarily to the star himself—to what a writer for *Coronet* (November 1964) pinpointed as "Mike's phenomenal ability to work ad lib and hold his audience with sheer magnetism." Douglas himself has spoken in interviews of his function as a catalyst, and as Chandler Brossard pointed out in *Look* (August 9, 1966), "Douglas's vibrations make scores of average entertainers glow, and the really good ones become positively nuclear. And he does it without a bit of fakery. For TV, this is something." In a medium where polish and surface sophistication are at a premium, Douglas charms critics and audience with openness, simplicity, and spontaneity. Those are qualities that help the guest to shed his persona and the audience to identify with Douglas.

Furthermore, as the producer Larry Rosen recently told a *Newsweek* reporter (June 19, 1967), Douglas is "like a piece of clay. You can do anything with him." Once when a flat tire delayed Douglas' arrival at the studio, the crew went out and captured the episode on camera to show his fans. When the program was taped at Cypress Gardens, Florida, Douglas entered the ring with Cassius Clay and brought him down with a flying tackle. He has played polo on the Philadelphia streets. On one show, without giving him advance notice, Douglas had the CBS newsman Harry Reasoner interview Vice-President Humphrey on the air. As the *Newsweek* writer put it, "He throws pies, shoots baskets, and sings love songs." Nor does Douglas eschew controversy. He has sparred on the air with former Governor George Wallace of Alabama, Malcolm X, Stokely Carmichael, and Father James Kavanaugh, the rebel priest. Sherri Finkbine defended her thalidomide abortion on the show, and Douglas gave Ralph Nader his first opportunity to air his charges against the auto industry on national television. "The housewife is interested in serious things," Douglas has asserted. "It gives her something to tell her husband when he comes home."

In June 1967 Douglas received an Emmy award in daytime programming for the show, which triumphed over two network-program nominees and became the only syndicated program ever to win the award. His income from the show, according to *Newsweek,* is over $500,000 a year. He has earnings also from four full-length record albums, and his single release of "The Men in my Little Girl's Life" became a best-selling hit. Douglas also makes one-night personal appearances and has received many TV and movie offers, including one for a Bob Hope picture. He has performed in several specials for Westinghouse, which were shown during the 1967-68 television season. In 1967 the *Mike Douglas Show* was selected by the Armed Forces Radio and Television Service to be shown in thirty-nine foreign countries, including Vietnam. In March 1968 rights to the show in New York moved from independently owned WOR-TV to network-owned WCBS-TV in the 4:30 to 6:00 P.M. time slot, replacing *The Early Show,* which had presented feature films for over fifteen years.

When he was a singer with WKY in Oklahoma, Mike Douglas met Genevieve Purnell, a high school student. They were married in 1943 and have three daughters, Michele and Christine, twenty-two-year-old twins, and Kelly Anne, nine years old. They also have one granddaughter, Debby Lynne. Recently the family moved into a thirty-room Tudor mansion in Gladwyne, Pennsylvania, on the Main Line. Douglas is a devoted family man and, except for an occasional game of golf, spends all his free time with his family. He once said, as reported in *Time,* "I don't smoke, I don't drink, I get home every night. I'm a square." A pleasant-looking man of medium height (five feet eleven inches) and build (weighing 168 pounds), Douglas was recently described by Patrick Walsh in *TV Guide* as blessed with "boyo-blue Irish eyes, and [a] dancing prancing leprechaun grin.

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DUBCEK, ALEXANDER (dōōb'chek)

Nov. 27, 1921- First Secretary of the Central Committee of the Communist Party of Czechoslovakia
Address: Central Committee of the Communist Party, Prague, Czechoslovak Socialist Republic

During the first eight months of 1968 the goal of Alexander Dubcek, First Secretary of the Communist party of the Czechoslovak Socialist Republic, to develop his country into what he has termed "a free, modern, and profoundly humane society" seemed well on its way to becoming a reality. A member of the Slovakian minority, which numbers about 4,000,000 out of a total Czechoslovakian population of some 14,240,000, Dubcek joined the Communist party at eighteen and worked his way up through its ranks, becoming First Secretary of the Slovakian party organization in 1963. His election to succeed orthodox Stalinist Antonin Novotny as First Secretary of Czechoslovakia's Communist party on January 5, 1968 aroused hopes that Czechoslovakia might develop into a democratic nation within a communist framework. They were shattered on August 20, 1968, when armed forces of the Soviet Union and its Warsaw Pact allies invaded Czechoslovakia, forcing it to relinquish most of the liberal reforms that Dubcek had instituted.

Alexander Dubcek was born on November 27, 1921 in the small Slovakian town of Uhrovec near Topolcany, the younger of the two sons of Stefan and Pavlina Dubcek. His parents had met and married in the United States, where they had gone as Slovakian immigrants. Stefan Dubcek, a cabinet maker, had settled in 1911 in Chicago, where he joined Eugene V. Debs's Socialist party. During World War I he spent fourteen months in an internment camp in Texas because he refused to be drafted. A few months before Alexander Dubcek's birth, his parents, with their oldest child, Julius, returned to their homeland.

In 1925 Stefan Dubcek was a founding member of the Czechoslovakian Communist party. Later that year, responding to a Russian appeal to idealistic Czechs and Slovaks to help build up the Soviet Union, he moved with his family to Kirghizia in Soviet Central Asia, where he was one of the founders of Interhelpo, an industrial cooperative. Alexander Dubcek obtained his early education at local schools and attended secondary school at Frunze, the regional capital. Later he became a machine locksmith and engine fitter at Gorki, where his father worked in an automobile plant. Forced to leave the Soviet Union because of Stalinist purges, Stefan Dubcek took his family back to Slovakia in 1938—the year that the Munich agreement paved the way for the German takeover of Czechoslovakia.

In 1939 Alexander Dubcek joined the outlawed Czechoslovakian Communist party. During World War II he worked as an apprentice at the Skoda armaments factory at Dubnica and took part in tho anti-Nazi underground. In the winter of 1944-45 Dubcek, as a member of the Jan Zizka Brigade operating in the lower Tatra mountains, fought in what later became known as the Slovak National Uprising against the Germans. His brother was killed and he himself was twice wounded.

After the war Dubcek worked for four years in a yeast factory in the Slovak town of Trencin, at the same time advancing through the ranks of the local Communist party organization. In 1949—the year after Czechoslovakia came under Communist control—he obtained his first important political post, that of secretary of the Trencin district committee of the Communist party. In 1951 he became a member of the central committee of the Slovak Communist party in Bratislava, where he studied law at Komensky University in his free time. From 1953 to 1955 he was chief secretary of the party's regional committee at Banska Bystrica in central Slovakia. He also served from 1951 to 1955 as a deputy in the National Assembly, a position to which he was reelected in 1960. In 1955 Dubcek—now a full-time *apparatchik,* or professional party functionary—was sent to Moscow to study for three years at the political college of the Soviet Communist party's Central Committee. There he came to the attention of Antonin Novotny, the first secretary of Czechoslovakia's Communist party, who reportedly told Dubcek's father: "I predict that he will go far in the party."

After obtaining his doctorate in political science with honors in 1958, Dubcek became chief secretary of the regional committee of the Communist party of Slovakia in Bratislava. That year he was also elected a Central Committee member of both the Communist party of Czechoslovakia and the Communist party of Slovakia. At the 1960 national conference of the Communist party of Czechoslovakia, Dubcek was elected a secretary of the national party's Central Committee and moved to Prague. In 1962 he became a secretary of the Central Committee of the Communist party of Slovakia and a member of its Presidium. In the same year he was elected a member of the ten-man Presidium—or ruling body—of the Central Committee of the Communist party of Czechoslovakia, thus becoming the highest-ranking Slovak in the national party. He attained the top position in the Slovakian Communist party in 1963, when he succeeded Karol Bacilek, a hard-core Stalinist, as First Secretary of its Central Committee, and in 1964 he was elected a member of the Slovak National Council. In rising through party ranks, Dubcek had so successfully steered clear of intraparty political controversy that he was unaffected by the purges conducted by party leader Novotny.

In June 1963, shortly after taking over leadership of the Slovakian party organization, Dubcek had inveighed against "bourgeois nationalism" and favored official Soviet Communist party policy. Gradually, however, he identified himself with liberal writers and intellectuals and such advocates of economic reform as Professor Ota Sik. As a representative of the Slovak minority, he was concerned with the fact that the Slovakian economy had been largely neglected, and in 1966 he advocated special economic measures to raise the level of the underdeveloped Slovak industry. He demanded rehabilitation of Slovak Communists imprisoned in the earlier Stalinist period and insisted that the Slovak National Uprising of 1944-45 be recognized as the work of "progressive" rather than "bourgeois nationalist" forces.

Spearheaded by writers and other intellectuals, and exacerbated by economic discontent and Slovak nationalism, the opposition to Novotny's regime reached its height during the summer and fall of 1967. At the Central Committee meeting held that October, Dubcek became the first Presidium member to attack Novotny openly, who in reply called him a "bourgeois nationalist." When Novotny went to Moscow in November, Dubcek took advantage of his absence to consolidate the opposition. At a session of the party Presidium in early December 1967, Dubcek and two Slovak colleagues demanded Novotny's removal as the party's First Secretary, accusing him of ineffective leadership in political and economic affairs and of discriminating against Slovakians.

Despite belated promises by Novotny that he would institute some reforms demanded by his critics, increasing pressure forced him to resign as First Secretary on January 5, 1968, although he retained the largely ceremonial post of national President. On the same day, Dubcek was elected First Secretary by unanimous vote of the 144-member Central Committee, becoming the first Slovak to head the Communist party of Czechoslovakia. Dubcek, who had not sought the post, was reportedly chosen because of his reputation as an adroit political strategist, and because as a moderate —although consistent—liberal with practically no enemies he was acceptable to all factions of the Czechoslovakian Communist party.

ALEXANDER DUBCEK

In the weeks that followed, Communist party control over mass media relaxed. The militant Writers' Union was allowed for the first time to publish a virtually independent literary journal. A rehabilitation program involving some 30,000 victims of Stalinist purges was announced by the Presidium. Party authorities permitted the reopening of an investigation into the mysterious death, in 1948, of former Foreign Minister Jan Masaryk. He had officially been designated a suicide but was generally believed to have been killed at the instigation of Soviet authorities. Speaking at Brno on March 16, 1968, Dubcek promised the "widest possible democratization," with greater independence from party control for governmental institutions, courts, labor unions, and economic enterprises. He also pledged a more independent foreign policy, along with continued solidarity with the Soviet Union. At a summit meeting in Dresden on March 23, 1968, Dubcek reassured leaders of the Soviet Union, Poland, and East Germany that his liberalization program would not endanger Czechoslovakia's adherence to Socialism.

Meanwhile, on March 22, 1968 Novotny was forced to resign, and on March 30 he was succeeded as president by General Ludvik Svoboda, a highly respected moderate. Two months later, Novotny was stripped of his last vestige of power when he was dropped from the Central Committee and suspended from the party. Other changes included the election of Josef Smrkovsky—a pronounced liberal—as chairman of the National Assembly on April 4, and the organization of a new liberalized Cabinet under

Premier Oldrich Cernik on April 8, 1968. How completely changed the atmosphere of Czechoslovakia had become since the exit of Novotny from party leadership became clear during a confrontation between Dubcek and some 1,000 students in late March. When one student asked, "What are the guarantees that the old days will not be back?" Dubcek replied, "You yourselves are that guarantee. . . . There is only one path and that is forward."

Taking a huge stride on that forward path, on April 9, 1968 the Central Committee of the Communist party of Czechoslovakia published its "action program" in a document called "Czechoslovakia's Road to Socialism." It included new guarantees for freedom of expression and religion, restrictions on police power, electoral reforms with a broadened slate of candidates for public office, an independent judiciary, revival of limited private enterprise and increased trade with Western nations, rehabilitation and compensation for persons unjustly persecuted in the past for political reasons, and federal status for Slovakia.

Although Dubcek seemed to have the support of the overwhelming majority of Czechoslovakians, his position was that of a man on a tightrope. On the domestic scene he was faced with demands from militant liberals for more far-reaching reforms and for a purge of all remaining antiliberals from public office. From abroad he was under attack for his liberalization policies by the Soviet Union and allied Communist nations, whose troops, following Warsaw Pact maneuvers in June, were slow to depart from Czechoslovakia's borders.

On July 14 and 15 of 1968 government and Communist party leaders of the Soviet Union, East Germany, Poland, Hungary, and Bulgaria held a summit meeting in Warsaw to discuss what was happening in Czechoslovakia. With the approval of the Presidium of his party, Dubcek rejected an invitation to the meeting, on the grounds that it interfered in Czechoslovakia's internal affairs. At the conclusion of the meeting the five participating powers sent a strongly worded message to Czechoslovakia, charging that counterrevolutionary forces were jeopardizing Socialism there, and that the situation was "absolutely unacceptable." In reply the Czechoslovak Communist party's Central Committee sent a letter to the Soviet Union and its allies reaffirming loyalty to the Warsaw Pact and asserting that the liberalization measures would strengthen rather than weaken the cause of Socialism. On July 19, 1968 Dubcek received a unanimous vote of confidence from the Central Committee.

In what appeared to be a major concession, on July 22, 1968 Soviet authorities agreed to bilateral talks on Czechoslovakian soil. The conference, which took place at the Slovakian town of Cierna, near the Soviet border, from July 29 until August 1, 1968, has been termed one of the "most momentous in Communist history." It was attended by nine of the eleven members of the Soviet Politburo, including Communist party chief Leonid I. Brezhnev and Premier Aleksei N. Kosygin. The sixteen-member Czechoslovakian delegation included the eleven-man Presidium and was headed by Dubcek and President Svoboda.

In its early stages, the Cierna meeting was reported to have been marked by angry exchanges between Brezhnev, who demanded abolition of most of the liberal reforms, and Dubcek, who at one point was believed to have been ready to walk out. A compromise was finally worked out, reportedly as a result of conciliatory efforts by President Svoboda. Although Dubcek had to make some concessions to reassure the Warsaw Pact allies of Czechoslovakia's continued loyalty, the agreement granted the Czechoslovaks virtually all of their demands. The Warsaw letter of July 15 was declared null and void, Czechoslovakia's right to determine its own internal affairs was recognized, and the Soviet Union agreed to withdraw its troops from Czechoslovakian territory. The Cierna agreement was ratified on August 3 at Bratislava by Communist party leaders of the Soviet Union, Czechoslovakia, Poland, East Germany, Hungary, and Bulgaria. In the following weeks, Dubcek was visited by President Tito of Yugoslavia and Romanian Communist party chief Nicolae Ceaucescu, who pledged support for Czechoslovakia's show of independence, and by East German party leader Walter Ulbricht, who unsuccessfully tried to persuade the Czechoslovaks to return to orthodoxy.

On August 21, 1968 the world was shaken by reports that armed forces of the Soviet Union and its Warsaw Pact allies had crossed Czechoslovakian borders on the previous night. As a pretext, Soviet sources claimed that unidentified "party and government leaders of the Czechoslovak Socialist Republic" had asked for the intervention. The invading tanks and troops met resistance from workers and students, who shouted such slogans as "Russians go home!" and "Long live Dubcek!" On August 23 the Czechoslovakian Communist party defiantly convened its fourteenth party congress—originally scheduled for September 9—and elected an overwhelmingly liberal Central Committee and Presidium. The invasion was widely denounced in both the Communist and non-Communist worlds.

Meanwhile, shortly after the invasion, Dubcek, along with five other Presidium members, had been seized and taken to Moscow, where he was confronted by Soviet demands for the reimposition of censorship, dissolution of non-Communist political groups, removal of "unacceptable persons" from party and government posts, installation of Soviet officials in key ministries and agencies, and an end to popular resistance to the occupation. On August 27, 1968, following his return to Prague, Dubcek fought back tears as he addressed the nation. "We hope you will trust us even though we might be forced to take some temporary measures that limit . . . democracy and freedom of opinion," he declared. Calling on his people to practise restraint, he promised to continue to direct his efforts toward the ultimate realization of "humanist and socialist principles." In succeeding months, however, Dubcek's attempts to conserve some of the reforms instituted during the "Prague spring" of early 1968 seemed doomed to failure. Soviet troops settled in for a long stay, press censorship and travel restrictions were restored, and Soviet-oriented conservatives made inroads in the Czech Communist party.

Alexander Dubcek makes his home with his wife, Anna, in a modest villa in a suburb of Bratislava. Their oldest son, Paul, is a medical student, and the two younger sons, Peter and Milan, attend secondary school. Dubcek is six feet four inches tall and has thinning blond hair. His shyness as a speaker, and his humble, unpretentious manner, belie his shrewd pragmatism and his tenacity as a negotiator. A soccer fan, he also likes hunting, reading, walking, and swimming, and he is said to be an expert on the diving board. Among the honors he has received are the Order of the 25th of February and the commemorative medal of the twentieth anniversary of the Slovak National Uprising.

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DUNCAN, DAVID DOUGLAS

Jan. 23, 1916- Photojournalist; author
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Photojournalism, spawned in the twentieth century by pictorial news magazines, owes much of its prestige as a profession to the work of David Douglas Duncan, whose world-ranging camera has recorded many of the major events of the past twenty-five years. Whatever his subject—Caribbean turtles, Irish sheep, the United States Marines in three wars, the Near East conflict, the paintings of Picasso, the treasures of the Kremlin—Duncan's photographs extract the essence of violence or beauty or way of life, often catching the episodic details that sum up a moment of history. He is a pursuer of action, not a bystander, and in his autobiographical *Yankee Nomad* he has told the exuberant story of his adventures and achievements with his camera as a photographer for *Life* and as a free-lance photojournalist whose roaming has stopped short only of the North and South Poles.

The son of a pioneering Midwestern entrepreneur, David Douglas Duncan was born in Kansas City, Missouri on January 23, 1916 to Kenneth Stockwell and Florence (Watson) Duncan. There were three older sons, Kenneth, Robert, and John, and a daughter, Jean, the youngest of the children. Their father ran into bad luck on several business ventures—in lumber, airlines, and life insurance—but he provided a modestly comfortable home for his family. In the days before the talkies he founded a theatre corporation in the suburbs of Kansas City, and David often invited his entire school class to see a free movie. The boy's chief interests, however, were playing tennis, exploring the woods, and studying wildlife, and his favorite hobby was keeping snakes.

In high school Duncan became fascinated with archaeology, and after graduation he entered the University of Arizona with the intention of specializing in it. Early one January morning in 1934, as he has related in *Yankee Nomad* (Holt, 1966), he heard on the radio that Tuscon's largest hotel was on fire. He started to rush downtown from the university campus, but returned to his fraternity house to take along a 39 cent Bakelite camera that his sister Jean had given him. "It was to become," he wrote, "the most significant single move of my life." At the scene of the fire he snapped his first photograph, a shot of a small, frantic man retrieving a suitcase from the burning hotel. The next day he read in the newspapers about the capture of the notorious criminal John Dillinger and realized that he had unwittingly taken a photograph of Dillinger, whose suitcase had been filled with guns and stolen money. He had failed his first test in photojournalism, but learned a lesson: "Later, I was to improve on hitting newsbreaks with pictures."

DAVID DOUGLAS DUNCAN

By the end of his freshman year Duncan had discovered that he preferred biology to archaeology. In 1935 he transferred to the University of Miami in Coral Gables, where he majored in zoology, and with the thought of someday visiting Latin America he concentrated, too, on the study of Spanish. Meanwhile, photography absorbed his spare time. Among the many pictures he took on a summer vacation in Mexico in 1936 was a photograph of a fisherman casting his net. It won second prize in Kodak's National Snapshot Contest, enabling him to buy a better camera with his $250 award.

"My . . . life in the late thirties was a tumbleweed, the least complicated of all," Duncan recalled in *Yankee Nomad*. Obtaining his B.A. degree in March 1938, he roamed around for a year or so as a free-lance photographer. Aboard a schooner in the Caribbean during the early part of 1939 he photographed every stage of the exciting operation of fishing for giant turtles, and later in the year he returned to Mexico to photograph Indians, Gila monsters, and jaguars. He sold some of his pictures for a few dollars apiece to newspapers, incuding the Baltimore *Sun*, the Kansas City *Star*, and the Miami *News*.

Duncan's career began an upward swing in 1940 when he was engaged as the photographer for the Chile-Peru Expedition of the American Museum of Natural History, organized by Michael Lerner to collect and study broadbill swordfish. Some of the photographs that he made during that six-month trip were used in his pictorial article "Fighting Giants of the Humbolt," which appeared in the *National Geographic Magazine* in March 1941. *National Geographic* also bought Duncan's article on turtling, "Capturing Giant Turtles in the Caribbean," published in August 1943. Because of the excellence of his photographs, the magazine upset its own precedent when it paid him a "supplementary honorarium."

Employed by Pan American Airways in the fall of 1940 to furnish publicity photographs of scenes along some of its routes in Latin America, Duncan again enjoyed an assignment of colorful adventure. He was particularly delighted with Yucatán, where he took many pictures of Mayan ruins. For about a year, beginning in December 1941, he supplied photographs of Mexico and Central American countries to the Office of the Coordinator of Inter-American Affairs of the United States Department of Commerce. His work was far from routine, and convinced of its importance in furthering inter-American understanding, he applied, unsuccessfully, for a draft deferment.

Once, however, Duncan had entered the United States Marine Corps, as a second lieutenant in February 1943, he looked forward, "perfectly happy," to exciting new experiences. He was assigned as a specialist to the aviation branch, made up of a select group of Marines, and in September 1943 was shipped out to the Marine Corps Air Station at Ewa, near Honolulu, to command a photographic laboratory. Within a few months, in response to his request for more active duty, he received orders to photograph operations of the South Pacific Air Transport Command. He covered the guerrilla fighting of the Fijians against the Japanese on the Solomon Islands in early 1944 and later Marine combat aviation on Okinawa and other islands. In 1945, aboard the USS *Missouri,* he photographed the official surrender of Japan.

When he was relieved of active duty in the Marines in 1946 Duncan's decorations included a Legion of Merit, a Purple Heart, two distinguished flying crosses, six battle stars, and three air medals. He holds the rank of retired lieutenant colonel in the Marine Corps. Some of his wartime photographs and observations were published in articles for the *National Geographic Magazine,* among them, "Fiji Patrol on Bougainville" (January 1945), "Okinawa, Threshold to Japan" (October 1945), and "Yap Meets the Yanks" (March 1946).

As a combat photographer, Duncan had intimately shared the risks, hardships, and moments of relaxation of the men whose lives he photographed. His gift for rapport was one of the assets he brought to his work for *Life* when he became one of its staff photographers in March 1946. On his first assignment for *Life,* he joined some 200,000 Qashqai tribesmen on their annual spring migration across Iran, and mingling with the nomads he captured on camera in illuminating detail their exotic way of life.

Integrity in reporting, as well as technical proficiency in his use of the camera, has always characterized Duncan's photojournalism. In the summer of 1946 he sent *Life* many pictures he had taken in Palestine to show, impartially, the conflict between the Arabs and the Jews shortly before the partition that created the state of Israel. Feeling that *Life* had slighted the Arabs in its use of his photographs, he threatened to resign, but promises of further, more balanced coverage of the crisis persuaded him to remain with the magazine. From Palestine he went first to Turkey and then on to Bulgaria, India, Egypt, Saudi Arabia, and other countries. When war broke out in Korea in June 1950, he was working in Japan on a photographic article about Japanese art.

"Korea was Duncan's great photographic triumph," Robert E. Hood wrote in his *12 at War* (1967), a book about combat photographers. Covering the war for *Life,* Duncan took his two 35mm cameras to the battlefield to register the horror and heroism of combat as if seen through the eyes of the fighting men themselves, most of whom where Marines of the First Division. His photographs appeared in *Life* under the caption "This is War!" and later, on the first anniversary of the war, June 1951, were published by Harper & Brothers in book form with the same title. For his book Duncan arranged his pictures, many of them faces of men, in sequences to tell three stories, and instead of using captions, he wrote a preface for each section: "The Hill," "The City," and "Retreat, Hell." In his general introduction he explained, "I wanted to show what war did to a man. . . . I wanted to tell a story of war, as war has always been for men through the ages."

This Is War! won Duncan worldwide acclaim. "Duncan has done for Korea what none of the hundreds of men with cameras achieved in World War II," Charles Simmons observed in the New York *Times Book Review* (June 24, 1951). "He has caught war's essence as well as most of its facets." And Edward Steichen, according to Robert E. Hood, considered *This Is War!* to be "the greatest book of war photographs ever published."

Other events of international interest turned Duncan's attention away from Korea. During the summer of 1952 he photographed for *Life* the departure of King Farouk from Egypt after his overthrow by Egyptian army officers. He took pictures of Farouk's collection of pornographic trash as well as the vast art treasures that he left behind in fabulous palaces. On other assignments in Africa for *Life,* he visited South Africa, French Guinea, and Morocco. One of his notable firsts was a photograph he took in June 1954 at Giza, Egypt of the Solar Boat of Cheops, which had not been seen since 3000 B.C.

After completing a photographic essay on Afghanistan in 1955, Duncan resigned from *Life.* Free to choose his own subjects, he persuaded Egypt's President Gamal Abdel Nasser to let him photograph Arab refugees in the Gaza Strip. His article appeared in the August 3, 1956 issue of

Collier's, of which he became a special photo correspondent. He continued his free-lance photography, contributing to the *Saturday Evening Post* a picture story on Russia, "On the Loose in Moscow" (April 27, 1957), and one on Ireland, "Connemara" (June 7, 1958).

On his visit to Moscow in 1956 Duncan had obtained permission from Premier Nikita S. Khrushchev to photograph the art treasures of the Kremlin. The undertaking required much technical ingenuity since Duncan was not allowed to move anything and had to photograph some objects through glass display cases. The eighty-three color plates of Duncan's *The Kremlin* (New York Graphic, 1960) constitute the first full-color photographic coverage of the interior of the Kremlin ever made. Harrison E. Salisbury commented in the New York *Times Book Review* (April 17, 1960), "Duncan, a man with the camera of an artist, the pen of a poet and a genius for the impossible has fashioned of these eight centuries and their relics a golden gem of a book." He and other reviewers praised not only Duncan's vivid, dramatic photographs, but also the organic continuity of their presentation. Although several critics felt that Duncan's accompanying historical survey lacked the superior quality of his photography, others found it informative and exciting. *The Kremlin,* which sold for $25, became a best seller among art books.

When not working on *The Kremlin,* Duncan spent much of his time during the late 1950's on two books about the artist Pablo Picasso, whom he had met in 1956. Invited to stay for several months at Picasso's villa on the Riviera, Duncan won the painter's consent to photograph virtually anything, even glimpses of the master himself at work. Duncan took some 10,000 unposed pictures of Picasso going about his daily affairs, sometimes surrounded by his many pets. Several hundred of the most revealing of those pictures, along with Duncan's perceptive comments, were published in *The Private World of Pablo Picasso* (Harper; Ridge Press, 1958). "What Duncan's photo-reporting does," as a reviewer summed up in *Time* (March 10, 1958), "is catch the warmth, richness, foolishness and occasional moodiness of the most protean, joyous, impish and intense artist of the century."

Some critics deplored the lack of color in *The Private World of Pablo Picasso*. That criticism could not be made of Duncan's photographic record of Picasso's personal collection of his own work, *Picasso's Picassos* (Harper), which was published in 1961 to celebrate the artist's eightieth birthday. With pictures of hundreds of paintings, many of them in full color, Duncan represented every turn in Picasso's career and threw new light on several phases of his development.

Long dissatisfied with certain limitations of the camera that he attributed to the lenses, in early 1960 Duncan went to Germany, where he equipped a Nikon F camera with the latest technical devices, allowing new color effects, multiple exposures, and repeated images. The photographs that he then made in Paris gave an excitingly different appearance to familiar objects. For his pictorial essay "Paris in Photographs," which appeared in the February 1964 issue of *McCall's*, he was paid $50,000, reportedly the highest price ever paid to a photographer for a picture article.

For more than a decade Duncan had been thinking about publishing a pictorial autobiography that would record his development as a photographer. He spent years, while working on other projects, tracking down and retrieving about half a million of his pictures. From these he selected some 500 for his book and developed his own enlargements with an automatic rapid processor. *Yankee Nomad; A Pictorial Odyssey* (Holt, 1966) also contains many pages of narrative, personal letters, and memoranda. Duncan's autobiography, which sold for $23, was described in *Time* (November 18, 1966) as a "big, curious volume, part documentary, part art book, part personal scrapbook."

On one of his assignments for *Life*, in 1953, Duncan had visited Indochina, where he reported on Communist resistance to the French administration. Under the sponsorship of *Life* and ABC-News, he returned to the Far East in 1967 to cover the Vietnam war, in which the United States had become deeply involved. His photographs and remarks about the war were published in *Life* (October 27, 1967 and February 23, 1968) and in a book, *I Protest* (New American Library, 1968). In an article previewing his book, he wrote in the *Saturday Review* (April 13, 1968), "I am no kook, hippie, hawk, or dove. I am just a veteran combat photographer and foreign correspondent who cares intensely about my country and the role we are playing—and assigning to ourselves—in the world of today. And I want to shout a loud protest at what has happened at Khesanh and in all of Vietnam." A more muted social protest could be discerned in some of the photographs taken by Duncan, on assignment for NBC News, at the Republican Convention in Miami and the Democratic National Convention in Chicago during the turbulent summer of 1968. While in Miami, Duncan photographed an "intimate portfolio" of Republican Presidential candidate Richard Nixon that was published exclusively by *Newsweek* magazine (August 19, 1968).

As a photographer for *Life*, on two occasions Duncan won the Overseas Press Club Award for picture reporting from abroad. He also won the United States Camera Gold Medal Award for *This Is War!* He gave the royalties from that book to the Marine Corps Fund for widows and children of the dead, and it has been reported that he is turning over the proceeds from *I Protest* to the families of Marines killed at Khesanh.

During a visit to Egypt in 1947 David Douglas Duncan met a young woman named Leila, whose mother was of Lebanese origin and whose father was a Turk. Duncan married her on September 20, 1947. "The marriage did not last," Aylesa Forsee wrote in *Famous Photographers* (1968). "Leila was a home-seeking girl, and Duncan's nomadic life as a photo-journalist did not meet her needs." On July 13, 1962 Duncan married Sheila Macauley. A trim six-footer, with hazel eyes and brown hair, Duncan keeps himself in the excellent physical condition he needs to endure the rigorous life of a combat photographer and perpetual world traveler. In 1965 he listed among his diversions "driving anywhere in a road-racer Mercedes-Benz 300-SL; seeking unspoilt country." His interest in the world of art includes hunting for Gothic furniture.

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ELLISON, RALPH (WALDO)

Mar. 1, 1914- Writer
Address: 730 Riverside Dr., New York 10031

When Ralph Ellison's impassioned, compelling novel *Invisible Man* was published in 1952, it won the National Book Award for fiction. Although Ellison himself was modest in his estimate of the novel's durability, the book has shown every indication that it is on its way to becoming an American classic. In a poll of 200 writers, editors, and critics conducted by the New York *Herald Tribune*'s *Book Week* magazine in 1965, *Invisible Man* was voted the most distinguished novel published in the twenty years since 1945. In *Invisible Man* Ellison constructed, from the fabric of his own background as a Negro, a nightmarish story of the brutal experiences endured by a young American black man and their effect on his once naïvely idealistic psyche. Despite its theme, the book transcends the bounds of a traditional Negro novel. "This is not another journey to the end of the night," Wright Morris once wrote of *Invisible Man*. "With this book the author maps a course from the underground world into the light. *The Invisible Man* belongs on the shelf with the classical efforts man has made to chart the river Lethe from its mouth to its source." Ellison has also published *Shadow and Act* (1964), a book of essays, and is working on another novel.

Ralph Waldo Ellison was born in Oklahoma City, Oklahoma on March 1, 1914 to Lewis Alfred and Ida (Millsap) Ellison. His father, a construction worker and tradesman, died when Ellison was three, and his mother supported herself and her son by working as a domestic. From an early age Ellison was interested in music and books, and his mother brought home for him from the households where she labored discarded phonograph records and magazines. Growing up in Oklahoma City, Ellison knew Hot Lips Page, the jazz musician, and he was a friend—and still is—of Jimmy Rushing, the blues singer. In high school, he played trumpet in the band.

Ellison began reading Hemingway in adolescence, and later he became interested in the poetry of T. S. Eliot. "At first I was puzzled when I began to read Ernest Hemingway . . . as to just why his stories could move me but I couldn't reduce them to a logical system. . . ," Ellison told Mike McGrady of *Newsday* (October 28, 1967). "Then I began to look at my own life through the lives of fictional characters. When I read Stendhal, I would search until I began to find patterns of a Stendhalian novel within the Negro communities in which I grew up. I began, in other words, quite early to connect the worlds projected in literature and poetry and drama and novels with the life in which I found myself."

Ellison studied music at Tuskegee Institute in Tuskegee, Alabama for three years, beginning in 1933. In 1936 he went to New York City, where he studied sculpture, worked with the New York City Federal Writers Project, and met Langston Hughes and Richard Wright. The latter encouraged him to write and introduced him to the novels of Joseph Conrad, the prefaces of Henry James, and the letters of Dostoevski. Wright also, according to John Corry, who interviewed Ellison for the New York *Times* (November 20, 1966), taught Ellison that, in Corry's words, "writing must be done consciously." In 1939 Ellison began contributing short stories, book reviews, and essays to the *New Masses*, the *Antioch Review*, and other publications. For a brief time he edited the *Negro Quarterly*.

During World War II Ellison served with the United States Merchant Marine. After the war a Rosenwald Fellowship enabled him to concentrate on writing *Invisible Man*, which was published by Random House in 1952. The novel is the story of an idealistic young Negro and the frustrating, humiliating, and often shocking experiences, in the South and in Harlem, that disillusion him. Hurt and bewildered, he retreats into "invisibility," holing himself up in an unused Harlem basement and hibernating there until, he hopes, he will be able to reemerge into society with an affirmative view of his, and the Negro people's, identity. The story is told by the hero in surrealistic flashbacks in which wry humor provides the only relief from grim despair, grotesque brutality, and savage violence.

Upon its publication, *Invisible Man* was greeted on all sides with praise for the poetic intensity of the narrative and only an occasional faulting of Ellison for overwriting and fuzzy symbolism. "Mr. Ellison obviously knows what he is talking about," Orville Prescott wrote in the New York *Times* (April 16, 1952), "and it is not pleasant. . . . *Invisible Man* is tough, brutal, and sensational. It is uneven in quality. But it blazes with authentic talent." George Mayberry in the *New Republic* (April 21, 1952) noted that the book was "shorn of the racial and political clichés that have encumbered the 'Negro novel,' " and in a similar vein H. C. Webster in the *Saturday Review* (April 12, 1952) observed that "*Invisible Man* is not a great Negro novel. It is a work of art any contemporary writer could point to with pride." Other critics characterized the novel as "dynamic" and "remarkably vivid and compelling."

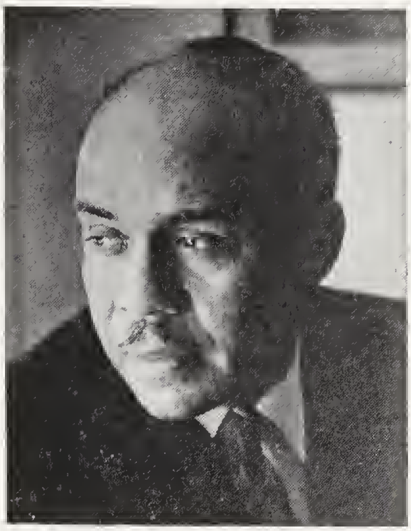
When *Invisible Man* was awarded the National Book Award for fiction in January 1953 the judges for the award made the following statement: "In

Invisible Man Ralph Ellison shows us how invisible we all are to each other. With a positive exuberance of narrative gifts, he has broken away from the conventions and patterns of the tight 'well-made' novel. Mr. Ellison has had the courage to take many literary risks, and he has succeeded with them." In accepting the award, Ellison expressed the fear that the judges were "rewarding my efforts rather than my not quite fully achieved attempt at a major novel," and years later, in an interview for the *Paris Review* (Number 8), the author again expressed the fear that the novel was "not an important one," explaining: "I failed of eloquence."

In 1965, thirteen years after the publication of *Invisible Man,* when the New York *Herald Tribune's Book Week* poll singled out Ellison's book as the most distinguished novel published between 1945 and 1965, W. E. Dupee wrote in *Book Week* (September 26, 1965): "Ellison was a man of comparative youth and small literary experience when he embarked on the writing of *Invisible Man.* . . . Yet the book he worked at for years and finally brought out in 1952 could scarcely have been more ambitious if he had been writing novels for half a lifetime. *Invisible Man* was a veritable *Moby Dick* of the racial crisis, with the terrors and exaltations of Negro-White existence replacing those of a whaling voyage, and the hero's search for a real identity and human function ('a place in history,' as he puts it) supplanting the pursuit of the white whale."

Shadow and Act (Random House, 1964), Ellison's second book, is a collection of twenty essays, most of them personal pieces in which he reflects on his life and his art, and two interviews. In his introduction to the book Ellison said of the short pieces: "The very least I can say about their value is that they performed the grateful function of making it unnecessary to clutter up my fiction with half-formed or outrageously wrong-headed ideas. At best they are an embodiment of a conscious attempt to confront, to peer into the shadow of my past and to remind myself of the complex resources for imaginative creation which are my heritage." He went on to explain: "Good fiction is made of that which is real, and reality is difficult to come by. So much of it depends upon the individual's willingness to discover his true self, upon his defining himself . . . against his background." He implied that what enabled him to rise above racial bitterness was his dedication to his art: "When I say that the novelist is created by the novel, I mean to remind you that fictional techniques are not a mere set of objective tools, but something more intimate: a way of feeling, of seeing, and of expressing one's sense of life. And the process of *acquiring* technique is a process of modifying one's responses, of learning to see and feel, to hear and observe, to evoke and evaluate . . . of learning to conceive of human values in the ways which have been established by the great writers who have developed and extended the art."

"This collection of essays, interviews, and reviews, diverse though its impact necessarily is, has a curiously original ring at this moment," Philip Larkin wrote in reviewing *Shadow and Act* in the Manchester *Guardian* (January 13, 1967). "It is the chippings and shavings from the work of a writer who *happens*—and here the cliché is really applicable—to be an American Negro. The originality lies in the fact that although he recognizes the singular role his race has at present ('I propose that we view the whole of American life as a drama acted out upon the body of a Negro giant, who, lying trussed up like Gulliver, forms the stage and the scene upon which and within which the action unfolds') he is not really interested in his Negro characteristics compared with his heritage as a man and an artist. Ellison was 'freed' not by the Negro Freedom Movement but by Marx, Freud, T. S. Eliot, Pound, Gertrude Stein, and Hemingway."



RALPH ELLISON

"I am a novelist, not an activist," Ellison told John Corry in the New York *Times* interview. "But I think that no one who reads what I write or who listens to my lectures can doubt that I am enlisted in the freedom movement. As an individual, I am primarily responsible for the health of American literature and culture. When I write, I am trying to make sense out of chaos. To think that a writer must think about his Negroness is to fall into a trap."

Ellison is represented in the following collections: *Cross Section* (Fischer, 1944), edited by E. Seaver; *Best Short Stories of World War II* (Viking, 1957), edited by Charles A. Fenton; *I Have Seen War* (Hill and Wang, 1960), edited by Dorothy Sterling; *The Living Novel* (Macmillan, 1957), edited by Granville Hicks; *A New Southern Harvest* (Bantam, 1957), edited by Robert Penn Warren and Robert Erskine; *The Angry Black* (Lancer, 1962), edited by John A. Williams; and *Soon One Morning* (Knopf, 1963), edited by Herbert Hill. Among the publications to which he has contributed are *Tomorrow,* the *Reporter,* the *Noble Savage,* the *Quarterly Review of Literature,* the *Partisan Review,* the *Saturday Review, Horizon,* and the book review section of the New York *Herald Tribune.*

Ellison has been visiting professor of writing at Yale University since 1964. He was an instructor in Russian and American literature at Bard College from 1958 to 1961, Alexander White Visiting Professor at the University of Chicago in 1961, and visiting professor of writing at Rutgers University from 1962 to 1964. Other institutions at which he has lectured include the Library of Congress, the Salzburg (Austria) Seminar, the University of California, New York University, Bennington College, Fisk University, Princeton University, Columbia University, and Antioch College.

Awards and honors won by Ellison include the Russwurm Award of the National Newspaper Publishers Association (1952), the Rome Fellowship of the American Academy of Arts and Letters (1955-57), and an honorary Ph.D. degree from Tuskegee Institute (1963). In 1964 he was elected to membership in the American Institute of Arts and Letters. He is a member of the Authors Guild, the Century Association, the Institute for Jazz Studies, and P.E.N., and he has served as vice-president of the latter organization.

Ralph Ellison and Fanny McConnell were married in July 1946. They live in an apartment on Riverside Drive in the Washington Heights section of Manhattan with their dog, Tucka. "Ellison likes the things of the earth," John Corry wrote in his New York *Times* article, "and he worries about the fungus on the African violets that he raises in his study. He likes to fish and he likes to bird-watch on Riverside Drive. . . ." Ellison leads a quiet life, according to Corry. "He rises by 7, pads out to the hallway to pick up the paper and, if his wife, Fanny, is not up, he makes coffee. Then he reads the paper or watches the news on television. By 9 he is at his desk." Ellison, who works slowly and patiently, has been working on a second novel for the past decade. His hobbies are color photography, tinkering with his hi-fi equipment, and playing the recorder. He drives his own car largely to avoid the inconvenience of being snubbed by white cab drivers. But he told John Corry that he did not allow instances of prejudice and discrimination to disturb him. "I consider it part of the environment. . . ," he said. "I don't allow anonymous people to give me a sense of my worth."

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FLEMING, PEGGY (GALE)

July 27, 1948- Figure skating champion
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One of the few bright spots for the United States in the Winter Olympic competition at Grenoble, France in February 1968 was the performance of figure skater Peggy Fleming, which brought the American Olympians their only gold medal. Shortly before capturing the Olympic crown, Miss Fleming won her fifth consecutive United States national championship, and shortly afterward she took the international figure skating title for the third consecutive time. At the end of the 1967-68 skating season the nineteen-year-old rink star retired from amateur competition and signed a contract with Bob Banner Associates, producers of television specials. Miss Fleming, well grounded in ballet training, has the physique, coordination, poise, and grace of a good dancer.

Peggy Gale Fleming was born July 27, 1948, in San Jose, California to Albert Eugene Fleming, an itinerant rotogravure pressman, and Doris Elizabeth (Deal) Fleming. She has an older sister, Janice, and two younger sisters, Maxine and Cathryn. Peggy began skating at the age of nine, soon after her family moved to Cleveland. "She took to it right away," Maxine Fleming told Jean Crafton of the New York *Post* (February 10, 1968). "She started skating as though she had been at it for a long time." Peggy's father saw her potential and instilled in her the ambition to become a world champion.

Soon after Peggy began skating the Fleming family moved back to California, settling in Pasadena. She started active competition when she was eleven, and in 1960 she won her first title, the Pacific Coast juvenile figure skating championship. She moved up in the age ranks, finishing among the top three in each successive division. In 1961 she won the Pacific Coast novice ladies championship, and in 1962 she placed second in the national novice ladies championship. A year later she won the Pacific Coast senior ladies title, and on January 11, 1964, at the age of fifteen and in the same Cleveland arena where she first laced on skates, she gained her first women's national senior title. Her succession of double jumps on the latter occasion had, according to Lincoln Werden of the New York *Times* (January 12, 1964), the "flow and ease of maturity."

Her victory in the national competition assured Miss Fleming a berth on the United States Olympic team, which was then still woefully weak as a result of the terrible tragedy it had suffered three years before, when all eighteen Olympic figure skaters were killed in a plane crash outside of Brussels. "I hadn't been skating very long when it happened," Miss Fleming has said of the tragedy. "My coach, Billy Kipp, was on the plane, but I didn't know any of the skaters. It all just seemed so awful then that I could hardly believe it." At the 1964 Winter Olympics, held in Innsbruck, Austria, Miss Fleming placed sixth in the figure skating competition, a remarkable achievement for a fifteen-year-old novice in international competition.

After graduating from McKinley Junior High School in Pasadena, Peggy Fleming entered Pasadena High School, but after a year she transferred to the Hollywood Professional School, which is specifically set up for students whose careers make regular school sessions impossible. On February 13, 1965 Miss Fleming retained her national title in the competition at Lake Placid, New York, and a few weeks later she placed second in the biannual North American championships.

In March 1965 at the international figure skating championships at the Broadmoor World Arena in the Broadmoor Hotel in Colorado Springs, Colorado, Peggy Fleming placed third, winning a bronze medal for the United States. Her father knew that she would have done better had she been accustomed to the high altitude of Colorado Springs, where the thin air fatigued her. He also knew that the world meet the following year was to be held at Davos, Switzerland, which has a comparable altitude—5,164 feet. In addition, he wanted his daughter to have access to the facilities at Broadmoor and the coaching of Carlo Fassi, the former European men's skating champion, who is the resident pro there. Accordingly, Albert Fleming found a new job as a newspaper pressman in Colorado Springs and moved his family to a new home there in June 1965. Peggy Fleming finished high school at Cheyenne Mountain High School, which is about a mile from the Broadmoor World Arena and accomodates its schedule to the needs of students with skating careers. The cost of amateur skating at the international championship level is high for the skater, the total for lessons, travel, use of rinks, and costumes coming to $5,000 or more annually. To support his daughter's amateur career, Albert Fleming had to work overtime at his rotogravure presses, and to defray the costs Mrs. Fleming made all of Peggy's cosumes on her home sewing machine.

The coaching of Carlo Fassi at Broadmoor was supplemented by the guidance of Dick Button, the erstwhile Olympic gold medalist, who helped to build up Miss Fleming's stamina by constantly nagging her about her eating habits, which, according to Button, gave her too much starch and too little protein. Despite this weakness, Miss Fleming at seventeen was, as Button said at the time, "a skater who has a unique combination of athletic ability, technical control, great style and immense musicality." On January 28, 1966, when Miss Fleming won her third consecutive national championship at Berkeley, California, Button told a reporter for *Sports Illustrated* (February 7, 1966): "She was stronger this time." He was also quoted in the *Sports Illustrated* article as saying: "She is a delicate lady on the ice. She is not a fiery skater, and she shouldn't be made to be. With some skaters there is a lot of fuss and feathers, but nothing is happening. With Peggy there's no fuss and feathers, and a great deal is happening. . . . The only other skater in her class since the war has been Tenley Albright."

At Davos, Switzerland, in February 1966 Peggy Fleming won the world figure skating championship, leading Petra Burka of Canada by fifty points in the compulsory figures and placing ahead of Gabriele Seyfert of East Germany in the free skating by sixty-two points. The joy of her victory at Davos was displaced by sorrow when, a few hours after the event, she received word that her father had died of a heart attack. In the autumn of 1966 Peggy Fleming enrolled at Colorado College but limited her academic work to two courses, one in dance and the other in biology. She did not register for the winter semester because of her skating schedule at that time. Early in 1967 she successfully defended her national crown and won the North American title. In March 1967 in Vienna, Austria she retained her world championship, winning by a margin of ninety-four points over Gabriele Seyfert.

PEGGY FLEMING

In January 1968 Miss Fleming warmed up for the Olympics by again successfully defending her title in the United States figure skating championships, held on that occasion in Philadelphia. Bob Ottum of *Sports Illustrated* (January 29, 1968) commented that she "has never been stronger or more graceful than she was in Philadelphia. She skated—floated actually—to an easy victory, a 109-pound wisp in an orange costume, and she made it look easy."

At the Olympic events in the Stade de Glace at Grenoble, France in February 1968, Peggy Fleming established a formidable lead in the compulsory figures, earning a margin of 77.2 points over her closest competitor, Gabriele Seyfert of East Germany. In the free skating on February 10 she dazzled the judges with her spectacular array of routines, including the one known as the "spreadeagle double axel spreadeagle." The latter is a strenuous and intricate combination of acrobatic movements—leaping in the air from a backward-leaning spreadeagle position, spinning two and one half times in midair, and landing back in the same position—that no other woman in international competition today has been able to master. Miss Fleming won the gold medal with a total score of 1,970.5, or 88.2 points over the score achieved by Gabriele Seyfert.

In a dispatch to the New York *Times* (February 11, 1968) Lloyd Garrison called Miss Fleming's Olympic triumph "a victory of the ballet over the Ice Follies approach to figure skating." He quoted Dick Button: "You see a lot of Peggy's competitors clumping around, skating fast like hockey players, flailing the ice with quick stops, trying to overpower you with gimmicks. The crowd may like it but it's not beautiful and it's not good skating." Gabriele Seyfert shared Button's opinion, telling Garrison: "Peggy has no weaknesses. I know I am the more athletic type. I'm trying to overcome it. Peggy lands softly and everything she does is connected. It's pure ballerina."

In the world championships at Geneva three weeks later Miss Fleming surpassed her Olympic performance, retaining her title with a score of 2,179.8. At a news conference held after her victory on March 2, 1968, she announced her retirement from amateur competition, explaining that the competition was keeping her away from classes at Colorado College. Her mother later told reporters that financial strain was also a factor contributing to her daughter's decision.

When she announced her retirement, Miss Fleming said that her ultimate intention was to become an elementary school teacher, but she left open the possibility of turning professional. On April 3, 1968 in a news conference in New York she announced that she had signed a contract with Bob Banner Associates and the National Broadcasting Company. "We're thinking in terms of more than just skating," Bob Banner told reporters. "Drama, musicals—I think she could work into all of that. The thing you remember about her skating is her magical quality, her sense of drama. I think she could bring that to the stage and films." By its contract NBC obtained the exclusive rights to Banner television specials featuring Miss Fleming. She made her television debut in November with *Here's Peggy Fleming,* which Lawrence Laurent (Washington *Post,* November 26, 1968) called a TV special that was "truly special." Miss Fleming has also appeared as a special guest star with the Ice Follies.

A svelte brunette beauty, Peggy Fleming is five feet three and a half inches tall and weighs 109 pounds. She is soft-spoken, and beneath the poise and sophistication that she has acquired she retains a shy temperament, according to her family and friends. Although the skating costumes made by her mother have dazzled international audiences, her personal taste in clothes is modest and simple. According to her sister Maxine, she "never buys flashy things. She likes simple little dresses—navy blues and golds—and flowery feminine things." Her favorite pastimes off the ice are listening to music (from Tchaikovsky to the Jefferson Airplane), swimming, playing golf and tennis, and cooking. She has a collection of cookbooks and likes to experiment with new recipes, but her favorite food, despite all of the exhortations of Dick Button and others, remains macaroni. Miss Fleming is a Presbyterian and a Democrat.

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FRANCIS, EMILE (PERCY)

Sept. 13, 1926- Ice hockey coach
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Under the tutelage of Emile Francis, the New York Rangers, once the weaklings of the National Hockey League, have been transformed into one of the most fearsome aggregations in professional hockey. In his playing days, small, wiry Francis was a goalie who made up in fighting spirit what he lacked in brawn, and his quick, agile movements earned him the nickname "the Cat." As general manager of the Rangers since 1964 and coach since 1965 he has remade the New York team in his own tough, never-say-die image and added brawn besides. In 1967 the Rangers ended fourth in National Hockey League standings and participated in the Stanley Cup playoffs. They again reached the playoffs in 1968 after finishing with thirty-nine wins, twenty-three losses, and twelve ties, but the championship eluded them once more.

Emile Percy Francis was born on September 13, 1926 in the wheat-farming community of North Battleford, Saskatchewan, Canada, an environment amenable to early skating prowess. "You had to skate by the time you were five just to survive," Francis recalled in an interview with Bill Surface for the New York *Times Magazine* (March 12, 1967). "By mid-October your mother could throw the dishwater out the window, and by the time she bundled you up to play, the backyard would be frozen." By the age of eight, Francis was the star of the local juvenile hockey team. He also excelled in sandlot baseball. In 1940, when he was fourteen, he lied about his age and joined the Canadian Army. Two years later, when he had the rank of sergeant, his true age was discovered and he was discharged.

Signed as a goalie by the Black Hawks of the National Hockey League in 1946, Francis played in nineteen games with the Chicago team and allowed nineteen goals. At the beginning of the 1947-48 season he was demoted to the Kansas City club of the United States Hockey League, but after seven games he was recalled to Chicago and played fifty-four games with the Black Hawks, yielding 183 goals. Before the season was over, he was traded to the New York Rangers. During his tenure with the Black Hawks and his early years with the Rangers, Francis devoted himself to baseball in the summer months, organizing, coaching, and playing for teams in western Canada.

With the Rangers he was an auxiliary goaltender, which meant that he spent most of his time with minor league teams in the Ranger farm system. In 1948-49 he played forty-nine games with the New Haven club of the American Hockey League and only two with the mother club in New York. His goal yield for that season was 207. In his playing for New Haven he gave a prime exhibition of the spunk he always brought to the net. Suffering a dislocated shoulder, he donned a harness to enable him to keep playing. But the harness restricted the movement of his arm, so that he could not move it up to protect his face against on-coming pucks. As a result, he lost five teeth and suffered a split nose.

In the 1949-50 season Francis played one eight-goal game for the Rangers and sixty-eight games for New Haven, allowing 246 goals. With the exception of five games with the Rangers, he played the 1950-51 season with Cincinnati of the American Hockey League. His goals-allowed tally for that season was 181 in fifty-eight games.

In 1951-52 Francis played fifty-five games with Cincinnati and fourteen with the Rangers, allowing 220 goals. With Vancouver of the Western Hockey League in 1952-53 he emerged from seventy games with tallies of 216 goals-allowed and five shutouts. He played the two following seasons with Cleveland of the American Hockey League, registering 204 goals-allowed and five shutouts in sixty-five games in 1953-54 and 204 goals-allowed and two shutouts in 1954-55.

Francis' last five playing years were spent in the Western Hockey League. With Saskatoon in 1955-56 his tallies were sixty-eight games, 239 goals-allowed, and five shutouts; with Seattle in 1956-57, sixty-eight games, 214 goals-allowed, and four shutouts, with Victoria in 1957-58, sixty-seven games, 294 goals-allowed, and two shutouts; with Spokane in 1958-59, seventy games, 269 goals-allowed, and one shutout; and with Spokane and Seattle in 1959-60, sixty-eight games, 300 goals-allowed, and no shutouts. During his playing career he suffered a broken nose on five different occasions, lost eighteen teeth, and took 240 stitches, most of them in the face. His National Hockey League career average was 3.74 goals-allowed per game.

Upon his retirement from goaltending, Francis became a minor-league coach in the Ranger system, and in 1962 he moved up to the front office in New York as assistant general manager in charge of all twelve Ranger farm teams. At that time the Rangers were floundering at the bottom of the National Hockey League, and they continued to flounder in 1962-63 and 1963-64, with win-loss tallies of 22-36 and 22-38.

The owners of the Rangers removed Murray Patrick as general manager in October 1964 and installed Francis in his place. A little over a year later, in December 1965, Francis fired Ranger coach Red Sullivan and added the coaching responsibilities to his work as manager. The Rangers showed no immediate improvement, losing thirty-eight out of fifty-eight games in 1964-65 and forty-one out of fifty-nine in 1965-66. But Francis was gradually building a new Ranger club, with the emphasis on what he called "big, tough bodies." He acquired rough, aggressive winger Reg Fleming, one of the most penalized players in the National Hockey League, and three other heavyweights, Orland Kurtenbach, Al MacNeil, and Red Berenson. He persuaded right wing Bernie (Boom Boom) Geoffrion, a fierce power player who had retired into coaching, to make a comeback on the ice with the Rangers, and he brought goalie Ed Giacomin up from the minor leagues and, by concentrated tutelage and encouragement, turned him into a star. The infusion of new talent and muscle, combined with the spirit engendered by Francis, had a transforming effect on the rest of the team, including Don Marshall, Phil Goyette, Harry Howell, Earl Ingarfield, and Arnie Brown.

The revivified Rangers contended for first and second place in the National Hockey League throughout the 1966-67 season before slipping into a strong fourth place as the season ended. For the first time in nine years they had a record of more wins than losses—30-28—and for the first time in five years they reached the playoffs for the Stanley Cup, the symbol of world championship in hockey. Facing the Montreal Canadiens in the playoffs, the Rangers lost four consecutive hard-fought games and were eliminated. "Even in losing . . ," Francis later remarked, "we were never outclassed."

EMILE FRANCIS

In 1967-68 the Rangers' defense was strengthened by the acquisition of Don Simmons and Bob Nevin, the maturing of Rod Seiling as a defenseman, the emergence of Vic Hadfield as a scorer, and the return to the squad of Camille Henry. Having ended the season second only to Montreal in the eastern division of the expanded National Hockey League, the Blue Shirts were knocked out of Stanley Cup competition by the Chicago Black Hawks.

Publicly, and particularly in the presence of hockey writers, Francis is careful not to criticize his players. "He protects them," Stan Fischler, hockey writer for the Suffolk (Long Island) *Sun* has said, as quoted by Phil Berger in the *National Observer* (November 11, 1967). "Hockey players are hypersensitive—they're not as sophisticated as baseball and football players, because usually they come from small Canadian towns. Other coaches aren't as considerate of them." Privately, however, Francis is reputed to be a sharp-tongued, demanding taskmaster who drives his players relentlessly. At the same time he gives them positive incentive with a system of cash bonuses for outstanding play. Giacomin, for example, collects an additional $100 every time he chalks up a shutout. Forwards pick up extra money for scoring more than twenty goals over the course of a season. And defensemen are similarly rewarded for keeping the Rangers' goals-against average below a specified figure. One Ranger player has described Francis' system of coaching as a "cash and cussing" strategy.

"Every coach has his own technique," Herb Goren (*Christian Science Monitor,* April 6, 1967) quoted Francis as saying. "For years the Rangers would station one defenseman behind the goal, another off to the corner. The defenseman behind the goal would pass off, and the other defenseman would take it from there. I didn't like that one bit. It was particularly dangerous because we had no defensemen who carry their sticks righthanded. Often we'd lose the puck in our own end, and it would cost us." Defenseman Howell, who has played for eight coaches during his sixteen years with New York, has said of the Francis regime: "This is the first time we've had a system where we know where the other player is on ice. It helps, I tell you."

Emile Francis and his wife, Emmaleen, live in Long Beach, Long Island, New York with their two sons, Ricky and Bobby. Francis is about five feet six and a half inches tall and weighs about 145 pounds. During games, he strides back and forth behind the Ranger bench, rasping orders to his players and hurling invectives at linesmen, referees, or contentious spectators. For stepping on the ice and insulting a referee on December 30, 1967, he was fined a total of $250 by the National Hockey League. His belligerence in the arena contrasts with his calmness and courtesy in the front office. Two traits he brings to both jobs—coach and general manager—are boundless energy and careful attention to detail. "The man never stops," his secretary has said. "He's at his office 9:30 in the morning, and stays 'til eight, nine at night. He's always twenty steps ahead of me." The clock in Francis' office is always twenty minutes ahead of the actual time. "It sets the tempo for our club," Francis has explained. "Fast, and slightly ahead of schedule."

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FRANKLIN, ARETHA

Mar. 25, 1942- Singer
Address: h. 1721 Field St., Detroit, Mich. 48214

Singing in a style once considered suitable only for a limited Negro market in the deep South and the urban ghettos of the North, queen of "soul" Aretha Franklin today reigns over the pop music field. Since 1967 Miss Franklin has recorded six singles and two long-playing albums that have sold over 1,000,000 copies each. Her soul sound is a distillation of several streams of American Negro music, including the foot-stomping, jubilation-shout gospels she sang as a girl in her father's Baptist church; the warm, poignant blues that jazz singers Dinah Washington and Billie Holiday immortalized; and the frenetic, pulsating rhythm and blues that emerged in the postwar years and found its greatest exponent in Ray Charles. But, powerful as her musical idiom is, it is the emotional conviction of Aretha Franklin's delivery that has assured her the allegiance of listeners. As a *Time* writer (June 28, 1968) put it: "She does not seem to be performing so much as bearing witness to a reality so simple and compelling that she could not possibly fake it."

Aretha Franklin was born on March 25, 1942 in Memphis, Tennessee, one of five children of the Rev. Clarence L. Franklin and Barbara (Siggers) Franklin. Aretha's sisters are both vocalists: Carolyn is the leader of Aretha's background singers, the Sweet Inspirations, and Erma records for Shout Records. Her brother Cecil is the assistant pastor at their father's church and her other brother Vaughn is a career man in the United States Air Force. The Rev. C. L. Franklin, a well-known revivalist Baptist preacher, brought his family North when Aretha was two years old, and five years later they settled in Detroit, Michigan where Franklin took over the pastorate he still holds, at the New Bethel Baptist Church. Franklin has barnstormed throughout the United States, singing gospel songs and preaching fiery evangelical sermons, many of which have been recorded, and for the past twenty years his Detroit church has attracted outstanding gospel—and blues—singers. Among the houseguests at the Franklin home during Aretha's childhood were Mahalia Jackson, Clara Ward, James Cleveland, Arthur Prysock, B. B. King, Dorothy Donegan, Dinah Washington, Lou Rawls, and Sam Cooke. By the time Aretha was eight or nine she was teaching herself to play the piano and singing gospel songs at local churches in a group made up of her older sister Erma and two other girls.

In 1952 Aretha's mother died, and the tragedy deeply affected the shy ten-year-old. Because their father was often away for weeks at a time on tour, the Franklin children were frequently left in the care of housekeepers, and, according to Mahalia Jackson (as quoted in *Time*, June 28, 1968), during the next few years "the whole family wanted for love." Meanwhile, Aretha's life became deeply immersed in music. She was already a veteran member of her father's church choir when she performed teen she cut her first record, for Chess Records, on her first solo there at the age of twelve. At four- which she sang two gospel songs, "Never Grow Old" and "Precious Lord, Take My Hand." When not attending Northern High School in Detroit she toured with her father's evangelist group as a featured singer. Although those tours gave her valuable performing experience they also taught her a few painful lessons, as her brother Cecil recalled to an interviewer for the *Time* article: "Driving eight or ten hours trying to make a gig, and being hungry and passing restaurants all along the road, and having to go off the highway into some little city to find a place to eat because you're black—that had its effect."

Having conquered the gospel circuit, in 1960 Aretha Franklin decided to try her luck in the pop music field. She came to New York City, where she took dancing and vocal lessons and hired a manager. In 1961 she signed a five-year contract with Columbia Records, but although she often seemed to be on the verge of achieving stardom during those five years, she never quite made it. Singing standards, jazz tunes, and novelties, she recorded nine long-playing albums that sold only moderately, although some of her songs were praised by the critics. Among her Columbia albums are *The Electrifying Aretha Franklin*, *Laughing on the Outside*, *Runnin' Out of Fools*, and *Unforgettable*, a tribute to Dinah Washington that critic Byron Roberts of the Washington *Post* (March 22, 1964) acclaimed for its "soul." In

1963 she appeared at the Newport Jazz Festival and the Lower Ohio Jazz Festival and later toured Bermuda, the Bahamas, and Puerto Rico. Most of the time, however, she made the rounds of the dingy jazz and rhythm and blues nightclubs along "the chitlin' circuit," where she was often so frightened by her surroundings that she sang to the floor.

Toward the close of 1966 Miss Franklin was offered a renewed contract by Columbia, but she refused. Instead she signed with Atlantic Records, a small New York company that for the past fifteen years has specialized in the rhythm and blues music of such performers as Wilson Pickett, Solomon Burke, Ruth Brown, and Ray Charles. Early in 1967 Miss Franklin recorded her first single for Atlantic, "I Never Loved a Man," which soon sold a million copies. She went on to record four more golden singles that year, including "Respect" and "Baby, I Love You." Her first 1967 album, also entitled *I Never Loved a Man,* passed the 1,000,000 mark, and her second, *Aretha Arrives,* sold only somewhat less briskly. That year she made her first European tour and in October appeared at Philharmonic Hall, in New York's Lincoln Center, where she had most of the audience on their feet clapping and cheering by the time she reached her last number. The major trade magazines of the music business, *Cashbox, Billboard,* and *Record World,* all named her top female vocalist of 1967.

Miss Franklin and her husband and manager, Ted White, attribute her sudden stardom to Atlantic Records, and especially to Jerry Wexler, Atlantic's vice-president and executive producer, who has produced her records. Wexler lets Miss Franklin choose her material (she writes many of her own songs) and block out her own arrangements. She has played her own piano accompaniment on all her Atlantic recordings except for a few cuts on *Aretha Arrives* that she made while recuperating from a broken elbow. On most of her records Miss Franklin also sings, by a process of dubbing, as one of her own background singers, along with her two sisters Erma and Carolyn. (At live performances she is accompanied by the Sweet Inspirations, consisting of Carolyn and two longtime friends from Detroit.) Noting the wide range of her musical talent, Wexler told Phyl Garland of *Ebony,* "I'd say that she's a musical genius comparable to that other great musical genius, Ray Charles."

Although Wexler helped Miss Franklin's career along by showcasing her fully matured talent, her spectacular success could not have taken place without a large public ready to accept her brand of music. During the 1950's such white rock 'n' roll performers as Elvis Presley and Bill Haley, adapting material from Negro rhythm and blues, succeeded in the mass market, while the singers who had inspired them were heard only by a limited Negro audience. Then in the mid-1960's—partly because English rock groups like the Beatles and the Rolling Stones gave credit to their sources of inspiration—the situation began to change. As Jerry Wexler explained it to a *Look* (February 20, 1968) interviewer: "Negro music . . . has always been at the core of our music, but always manicured and sanitized. Now, there has been a breakthrough. We are ready to accept the Negro performer without Caucasianizing."

ARETHA FRANKLIN

As a star who has become a standard bearer for the black movement of the 1960's, Miss Franklin has helped to define a Negro sense of identity. Her Grammy and Golden Mike award-winning recording of "Respect," a song written by the late Otis Redding, has been called "the new Negro national anthem." In 1967 she was awarded a special citation by the Southern Christian Leadership Conference. On the other hand, Miss Franklin has made it clear that she does not address her music just to black people: "It's not cool to be Negro or Jewish or Italian or anything else. It's just cool to be alive, to be around. You don't have to be Negro to have soul." Albert Goldman of the New York *Times* (March 31, 1968) has suggested that it is her openly emotional and fervently honest delivery that accounts for her popularity. "To an age that believes in the basics, in getting down to the nitty-gritty and being 'loose,' Miss Franklin embodies a whole new slant on life," Goldman wrote.

Aretha Franklin's success continued through 1968, with her album *Lady Soul* passing the 1,000,000 mark in September, and her single cut of "Chain of Fools" selling over 1,000,000 copies. In August she helped to open the national Democratic Convention in Chicago with her soul version of "The Star Spangled Banner." On television she has appeared with Jonathan Winters, Merv Griffin, Johnny Carson, Steve Allen, Mike Douglas, Joey Bishop, and Les Crane, and in May 1968 she became the subject of a television documentary on ABC. Miss Franklin reportedly commands from $15,000 to $20,000 for a concert appearance, and she told John Gale of the London *Observer* (May 12, 1968) that her husband had just negotiated a new contract with Atlantic Records that promises her an amount of money that it would be "in gross taste" for her to reveal. Later in the year Atlantic released two more albums, *Aretha Now* and *Aretha in Paris.* The latter was recorded live at a theatre in Paris.

During the early part of her career Aretha Franklin earned "a reputation of being difficult to handle," according to Phyl Garland of *Ebony* (October) 1967. In August 1968 she caused a small riot by walking out in the middle of a concert in Denver because she had been paid only half of the promised $20,000 fee. Interviewers find her shy and withdrawn, and one friend quoted by *Time* (June 28, 1968) has testified that Aretha Franklin "comes alive only when she's singing." Around 1961 she married Theodore Richard White, a former Detroit real estate promoter, who became her manager two years later. Uncomfortable in the glare of publicity, Miss Franklin tries to arrange her appearances so that she can spend two weeks out of four in Detroit where she and her family—she has three sons, Clarence, Edward, and Teddy—live in a twelve-room Colonial house. Last year Detroit proclaimed February 16 Aretha Franklin Day. Miss Franklin is five feet four inches tall and weighs 140 pounds. Her recreations include golfing, bowling, swimming, fishing, cooking, and collecting scrap books. When in the right mood, she sometimes entertains her family and intimates with imitations of W. C. Fields and Bela Lugosi as Count Dracula.

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FURNESS, BETTY

Jan. 3, 1916- Actress; government official
Address: b. Executive Office Building, Washington, D.C. 20503

Once the United States's most famous saleslady, Betty Furness became the official champion of the American consumer with her appointment in March 1967 as President Lyndon B. Johnson's special assistant for consumer affairs. Although consumer groups at first questioned her qualifications, pointing to her admitted lack of expertise, Miss Furness did much to change that opinion during her active first months in office, and she has earned wide praise. Embarking on her new task with the same charm, zeal, outspokenness, and efficiency that marked her earlier career in show business, she has amply demonstrated that she is not only aware of but prepared to take a strong stand on such complex consumer problems as credit regulation, federal meat inspection, and hidden interest rates.

Elizabeth Mary (Betty) Furness was born in New York City on January 3, 1916, the daughter of George Choate, an executive for the Union Carbon and Carbide Corporation, later responsible for producing the company's radio show, *The Eveready Hour,* and Florence (Sturtevant Furness) Choate. Brought up on Park Avenue, she attended the Brearley School in New York City, and Bennett Junior College in Millbrook, New York. When Miss Furness was fourteen, her father told her that she would have to do "something useful," since the United States was then in the depths of the Depression. She responded by getting a summer job with the John Robert Powers modelling agency. Today Miss Furness recalls that modelling job as "the littlest career you ever heard of," pointing out that she earned a total of $80 in two summers. Two years later, when she was sixteen, Powers, intrigued with her voice, arranged for her to take an RKO screen test.

Although she had originally looked upon the screen test and trip to Hollywood as something of a lark, Miss Furness remained in Hollywood for six years. She appeared in a total of thirty-five movies, the vast majority of which were of the grade B variety. "They were appalling," she now admits, "except for two—'Swing Time' with Fred Astaire and Ginger Rogers, and the first 'Magnificent Obsession' film." In 1937 she ended her movie career, after seeing the Group Theatre production of Clifford Odets' *Golden Boy,* in New York and deciding that her future lay on the stage. Stella Adler, director of *Golden Boy,* gave her a part in its West Coast production, and over the next few years, Miss Furness had replacement roles and starring parts in summer stock and road companies, in such plays as *My Sister Eileen* and *Doughgirls.*

Discouraged by a lack of success in her theatrical endeavors, Miss Furness went to New York City in 1948, and broke into the pioneering television industry. Her first job was with DuMont, which signed her for a fifteen-minute show called *Fashions, Coming and Becoming,* for which she earned $50 per show for both narration and commercials. She was immediately fascinated by television, since it drew upon movie and stage experience. In 1949 the Westinghouse Corporation was looking for someone to demonstrate its products on television. During the early days before cue cards and Teleprompters, commercial work on live television was a difficult art to master. Lines had to be memorized and pace studied. The company got in touch with Miss Furness while she was playing a small part in *Studio One,* and offered her the job. By 1950 she was earning $100,000 a year by demonstrating Westinghouse products, and had become one of the best-known and highest paid pitchmen in the United States.

For eleven and a half years Miss Furness worked for Westinghouse, demonstrating its refrigerators and vacuum cleaners. In 1952, 1956, and 1960 she delivered the commercials for the Westinghouse-sponsored television coverage of the national political conventions. One indication of her status as a celebrity and American folk heroine occurred in 1952 during the Republican convention, when a front-page cartoon in the Indianapolis *News* had one of its characters ask, "Who's winning, Pop? Taft? Ike? or Betty Furness?"

Her attendance at the national political conventions led Betty Furness to take an interest in politics. Between commercials she photographed major political figures, and spent much of her time talking to reporters. One of the key factors behind her decision to stop doing commercials in 1960 was her steadily growing interest in public affairs, along with her conviction that with the coming of filmed commercials, her job had lost any challenge it might once have had. It seemed to her at the time that the world was moving so fast and was so exciting that she felt she had to become involved in television news and public affairs.

Although she had originally decided to ask James C. Hagerty of ABC for a news job, Miss Furness altered her plans when Ted Cott, an executive at New York's WNTA-TV, one of the National Telefilm Associates stations, offered her a one-year contract as moderator of a daily show, *At Your Beck and Call.* The program, which had its première in February 1961, was a two-hour panel affair, with four guests chosen from various fields, and with the home audience permitted to phone in questions. Miss Furness' assignment was to ask questions and to make comments—essentially, to "carry" the program. A critical and popular success, the show, which began in the daytime, by May had been switched to prime time—from 9 to 10:30 PM. According to New York *Times* (August 2, 1961) television critic Jack Gould, *At Your Beck and Call* was "the liveliest panel show on the air," and of Miss Furness, Gould wrote that "her alertness, brevity, and slightly edged barbs reflect a mental tidiness . . . very much preferred to distaff gushiness." In December 1961 the show was discontinued because WNTA was sold and changed over to educational television. One measure of Miss Furness' popularity was the fact that she received 8,000 Christmas gifts from viewers after *At Your Beck and Call* left the air.

In February 1962 Betty Furness went to work for CBS radio as hostess of a five-minute show entitled *A Woman's World,* a part of the network's *Dimension* series. On the show, which went on the air fifteen times a week, she discussed such topics as food, clothes, child rearing, family relationships, teen-agers, and the problems of old age. In October 1962 she returned to television with a new edition of her WABC-TV daily panel program called *Answering Service.* Of essentially the same format as *At Your Beck and Call,* the show received equally favorable critical notices, and Miss Furness and the show were nominated for Emmy awards in 1963. Despite such obvious evidence of success, Miss Furness was dropped by ABC as hostess in April 1963 because of the low ratings of *Answering Service.*

As a result of her dismissal, Betty Furness was now free to pursue her political interests, and to express her Democratic sympathies openly. During the 1964 Presidential campaign, she worked steadily for Citizens for Johnson and Humphrey, meeting both the President and Mrs. Johnson. She also fulfilled an old dream when she covered the Presidential conventions as a reporter for her CBS radio show. In October 1964 she merged her interests in entertainment and politics in a New York nightclub act "The Controversy" at the Strollers Club. The act was patterned after a television panel show, with controversial subjects debated by experts, and with audience participation. Although the club was packed during the tenure of the act, critical reaction was not enthusiastic. Al Cohn, for example, writing in *Newsday* (October 20, 1964), maintained that while the idea, pioneered in Munich cabarets, was sound in theory, in practice it turned out to be "an unbroken succession of drab . . . oratory." According to the *Saturday Evening Post* (June 17, 1967), Miss Furness remembers the act as "a dismal failure, but lots of fun." In October 1964 Miss Furness made news when, in her post as chairman of the national awards committee of the Academy of Television Arts and Sciences, she announced the revamping of the bestowal of the Emmy awards.

BETTY FURNESS

Beginning in 1964, Miss Furness toured the United States at the request of Mrs. Lyndon B. Johnson as a recruiter for the VISTA and Head Start federal programs. She did a total of 152 radio shows and eighty-nine television programs in connection with that mission, in the meantime presiding over three telethons in behalf of Democratic candidates. She also served as hostess for a paid television promotion called *Coffee with the First Lady* for the Democratic National Committee. In February 1967 she was approached by John Macy, chairman of the Civil Service Commission, with the disclosure that she was wanted by the President as special assistant for consumer affairs. Macy explained her fitness for the position by pointing out that she was associated in the public eye with the consumer as a result of her long period with Westinghouse. In March 1967 she accepted the appointment, replacing Mrs. Esther Peterson. Miss Furness' appointment entailed three official titles: Special Assistant to the President for Consumer Affairs; Chairman of the Committee on Consumer Interests; and Executive Secretary of the Consumer Advisory Council. In announcing the appointment, President Johnson said that "Miss Furness will lead the consumers of America . . . against the deceitful practices of a few that can undermine confidence in the vast majority of diligent and reputable firms." In speaking to reporters after the announcement, Miss Furness acknowledged that she was not in the habit of doing her own shopping, a task her housekeeper took over for her, but promised, "I will start shopping for myself tomorrow."

The appointment of Miss Furness engendered more than its share of controversy. *Newsweek* editorialized (March 20, 1967) that "it was a choice hardly calculated to please the earnest, professional consumer-protection groups," and representatives of those groups condemned the appointment because of Betty Furness' lack of experience. All in all, she was coolly received by consumer groups and congressmen involved in consumer affairs. On May 1, 1967 Miss Furness was sworn in at the White House and began work with her staff of six professional assistants and eight clerical workers. On May 5 she testified for the first time before a Senate Commerce Committee subcommittee on behalf of proposed amendments to the Flammable Fabrics Act. In August she testified before a House Committee on behalf of a "truth in lending" bill that would require full disclosure of all interest rates. During October she declared herself in support of President Johnson's proposed tax hike to prevent inflation, and she also spoke out firmly against the shoddiness of repairs on appliances and automobiles, which she has said is "the largest single complaint we get."

By November 1967 her earnest efforts to accomodate herself to her new and unfamiliar position and her strongly held opinions had earned the praise of the very groups that had questioned her appointment. "We've been more than gratified," said John W. Edelman, chairman of the board of the National Consumers League, and an AFL-CIO spokesman conceded that "we're pretty pleased with the way she's developing." Former critics also praised her serious efforts to educate herself on the job. In November she testified before the House Banking and Currency Committee in behalf of a bill prohibiting banks from issuing unsolicited credit cards, and, speaking before a Senate Agriculture subcommittee, urged approval of Senator Walter Mondale's bill for mandatory federal meat inspection, expanded to cover meat produced and sold within the borders of a single state.

Betty Furness married John Waldo Green, the composer and conductor, on November 26, 1937. The couple, divorced in 1943, had one daughter, Barbara, now Mrs. Denton Snyder. On January 3, 1945 Miss Furness married the radio announcer Hugh B. Ernst, who died in 1950. On August 15, 1967, she married Leslie Midgeley, executive producer of news for CBS. The couple now lives in Hartsdale, New York on weekends, and Miss Furness maintains an apartment in Washington during the week. Miss Furness is a member and past president of the Academy of Television Arts and Sciences and a member of the American Academy of Dramatic Arts. A needlepoint expert, she has often had her work exhibited. Before her appointment as the President's consumer assistant she spent much of her time on the lecture circuit, and during her many tours she was particularly interested in communicating person-to-person.

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Who's Who in America, 1968-69

GABOR, EVA

Feb. 11, 1926(?)- Actress
Address: b. c/o CBS Television Network, Television City, 7800 Beverly Blvd., Los Angeles, Calif. 90036

Eva Gabor, the youngest of the glamorous, much-married sisters from Hungary, has shared in the deluge of frothy publicity that gossip columnists have heaped on her show-business family, but at the same time she has pursued an acting career with a professional devotion that belies the Gabor reputation for frivolity. Miss Gabor has accumulated a long list of credits in motion pictures, theatre, and television, and since September 1965 she has starred with Eddie Albert in the popular CBS-TV series *Green Acres*, a situation comedy about a city couple trying to cope with the rigors of country living.

Eva Gabor was born in Budapest, Hungary to Vilmos Gabor, a jeweler, and Jolie Gabor (now Mrs. Jolie van de Szigety). Some sources give her birthdate as February 11, 1926, but others suggest an earlier date. For example, Bob Lardine in the New York *Sunday News* (October 17, 1965) claimed that on a marriage certificate she signed in September 1943 "her age was listed at twenty-two." Like her older sisters, Magda and Sari (better known as Zsa Zsa), Eva Gabor has always felt that reticence about age is a woman's prerogative.

The Gabor sisters were raised in comfortable upper middle class surroundings. Eva was tutored by governesses, and she attended the Forstner Institute in Budapest. Unlike her sisters, she did not go to finishing school in Switzerland, because the family suffered a financial reversal when her turn came. She aspired to acting from the age of four. When she was fifteen she began attending acting classes, but her parents, who then viewed the theatre as too vulgar a profession for their daughters, forced her to withdraw. About two years later, as Miss Gabor relates in her autobiography, *Orchids and Salami* (Doubleday, 1954), she met Dr. Eric Drimmer, a Swedish-born Hollywood physician, at a party in Budapest. Over her parents' opposition, she married Drimmer in 1939 and took up residence with him in Hollywood.

Not long after her arrival in Hollywood Miss Gabor, who could then speak only halting English, was signed to a contract with Paramount Pictures. The studio gave her acting lessons, and, after trying her in a bit part, it assigned her the role of the leading lady in *Forced Landing* (1941). The film was shot hastily, in ten days, and was, according to her description in *Orchids and Salami*, "a B picture only to those too lazy to go down the alphabet." After one more Paramount movie, *Pacific Blackout* (1942), she was dropped by the studio. She has since admitted that her acting skills were, at that point, minimal.

Meanwhile the other Gabors, beginning with Zsa Zsa, were immigrating, and by 1945 the whole family was in the United States, with the exception of the father who, already divorced from Jolie, returned to Budapest. He died in 1962.

In 1942 Eva Gabor divorced Dr. Drimmer, and the following year she married Charles Isaacs, a millionaire realtor. Continuing her struggle for film work, she obtained secondary roles in *A Royal Scandal* (Twentieth Century-Fox, 1945), a bedroom farce starring Tallulah Bankhead; *The Wife of Monte Cristo* (Producers Releasing Corp., 1946), a swashbuckling costume piece; and *Song of Surrender* (Paramount, 1949), starring Claude Rains.

In 1949 Eva Gabor appeared as a French girl in a CBS-TV play called *L'Amour the Merrier.* Richard Rodgers and Oscar Hammerstein 2d were then producing Samuel Taylor's play *The Happy Time,* and when Rodgers saw Miss Gabor on television he decided that she was perfect for the part of Mignonette. The drama, a sentimental comedy about a French-Canadian boy's growth into manhood, opened on January 24, 1950 at the Plymouth Theatre. Enjoying excellent notices and a solid box office, it ran for eighteen months. Although Miss Gabor's role, that of an unemployed acrobat who gets a job with the boy's family as a maid, was not a starring one, she drew the admiration of critics, and her career took a definite upturn. She thereafter appeared frequently on television, in guest spots on interview and variety shows and in dramatic programs, including a production of Chekhov's *Uncle Vanya* in which she costarred, as Helena, with Boris Karloff, Walter Abel, and Leora Dana. For a year and a half she had her own television interview show, *The Eva Gabor Show,* and she was briefly heard as a disc jockey on a midnight radio show. In 1950 she divorced Charles Isaacs.

In the 1950's the Gabor family became one of the most ballyhooed phenomena in American show business. Zsa Zsa had embarked on an acting career in the theatre and movies, and photographs of Eva and Zsa Zsa proliferated on the covers of popular magazines, including *Life.* The family was close-knit, but the press promoted a rivalry between the two younger sisters, who look and sound very much alike and are often mistaken for each other. The situation was exacerbated by some of the quotations attributed to Jolie Gabor in the public prints. "Zsa Zsa is my prettiest daughter. . . . Zsa Zsa is a more stronger woman than Eva," Alfred G. Aronowitz quoted her as saying in the New York *Post* (November 23, 1958). Aronowitz wrote, "Eva always has had to face the fact that Zsa Zsa's wit was more piercing, Zsa Zsa's husbands more famous and Zsa Zsa's press agents more successful. And now, in six years, Zsa Zsa has been able to accomplish what Eva has attempted to do all her life: to become . . . somewhat of a star." During 1953 the three Gabor sisters together presented, at the Last Frontier in Las Vegas, a nightclub act that Eva later described to Aronowitz thus: "It was horrible! The lines were bad and the act was bad and yet everybody came to see . . . all three Gabor sisters in one place." A full-color spread on the Gabors in *Collier's* (September 6, 1952), typical of many such then appearing, pictured Mama Jolie and her daughters conversing with each other daily on the telephone while separated by the demands of their separate careers. (At the time Eva was touring with a road company, Zsa Zsa was making a movie in Hollywood, and Jolie and Magda were running a jewelry shop on Madison Avenue in New York.) Each Gabor was photographed in negligee, lounging in a Hollywood-baroque boudoir lush with peaches-and-cream satin. The copy was sprinkled with quotations purportedly drawn from their phone conversations, most of them aphorisms on men and love. One aphorism elsewhere attributed to Eva was: "Marriage is too interesting an experiment to be tried only once or twice." At the time the *Collier's* article appeared, the four women had already had, between them, a total of ten husbands.

EVA GABOR

Eva Gabor told Judy Stone of the New York *Times* (April 10, 1966), "A lot of things have been said about my family that I would prefer had not been said." The family publicity made it difficult at first for some of her colleagues in the theatre to take her seriously, but the relentless discipline and hard work that she exhibited in stock and road company productions eventually left her fellow actors persuaded of her dedication. Among the plays in which she appeared were *Strike a Match, Her Cardboard Lover, Candlelight, The Play's the Thing, Affairs of Anatol, Blithe Spirit, Oh, Men! Oh, Women!, A Shot in the Dark, Private Lives,* and *The Happiest Man Alive.*

Early in 1958 Eva Gabor appeared in a revival of Noel Coward's *Present Laughter* on Broadway and in San Francisco and Los Angeles. Coward directed the play and starred in the role of the aging actor who is pursued by a legion of girl friends, one of whom Miss Gabor played. The reviewer for *Variety* (February 5, 1958) found her "a pleasantly prancing stage picture, . . [who] has the pouting energy to make a good Coward vis-a-vis," and Coward himself called her a "damn good actress."

Miss Gabor starred as an eighteenth-century French comtesse in the comedy *Little Glass Clock,* which opened on Broadway on March 26, 1956 and closed after eight performances. William Hawkins of the New York *World-Telegram and Sun* (March 27, 1956) wrote: "Eva Gabor is infinitely graceful as the alluring comtesse. If nothing else about the play is believable, one is certainly convinced that gentlemen of all ranks would pursue her." Two years later she had another starring vehicle, *Lulu,* that fared almost as badly, opening at the Fourth Street Theatre in New York City on September 29, 1958 and closing after sixteen performances. A grim melodrama about a beautiful woman who destroys her lovers, Frank Wedekind's play had created an uproar when it was presented in Germany in 1895, but in translation—by Stephen Spender and Frances Fawcett—for a 1958 New York audience it was, in the opinion of most critics, ludicrous and hopelessly outdated. Frank Aston of the New York *World-Telegram and Sun* (September 30, 1958) observed, however, that Miss Gabor is "so pretty that she makes the claptrap great fun." On October 20, 1963 Miss Gabor replaced Vivien Leigh as Tatiana in the New York production of *Tovarich,* and she remained in the role when *Tovarich* went on national tour.

Miss Gabor's motion picture credits include *The Last Time I Saw Paris* (MGM, 1954), in which she plays a gay divorcee having a fling with Van Johnson; the Dean Martin and Jerry Lewis comedy *Artists and Models* (Paramount, 1955); *My Man Godfrey* (Universal, 1957), Ross Hunter's version of the comedy first filmed in 1936; *Don't Go Near the Water* (MGM, 1957), in which her black lace panties become the mascot of a United States Navy ship; *The Truth About Women* (Continental, 1958), a British comedy starring Lawrence Harvey; *Gigi* (MGM, 1958), the film version of the Lerner-Loewe musical, in which she plays the discarded mistress; and *Youngblood Hawke* (Warner Brothers, 1964), Delmer Daves's cinematic rendering of the novel by Herman Wouk.

Miss Gabor considers the CBS television series *Green Acres* to be "really the best" show of her career, and it has undoubtedly given her stardom in the way she wanted it, independently of the family image. *Green Acres* was conceived by Jay Sommens, the producer of the show, as the reverse of the situation in *The Beverly Hillbillies,* a CBS-TV production in which country folk move to the city. Miss Gabor plays a glamorous, elegantly garbed and coifed city girl who botches the housekeeping in the ramshackle farmhouse that she and her husband have left the city for. Although many television critics have dismissed the show as a bit of fluff, its Neilson ratings have consistently been in the top ten, and CBS has renewed the show annually since its inception in September 1965.

On April 8, 1956 Eva Gabor married John E. Williams, a surgeon. The marriage was dissolved less than a year later. Since October 4, 1959 she has been married to Richard Brown, formerly a Wall Street stockbroker. The couple used to reside in New York City, in Miss Gabor's Fifth Avenue brownstone across from Central Park, but when her television series, which is filmed in California, proved so successful, her husband took a position as a vice-president of Filmways TV Productions, Inc., the company that produces *Green Acres,* and they bought a home in Beverly Hills. Eva Gabor has been described as the "most down-to-earth" and the most "serious" of the Gabors, and she is said to be the "family money-lender," with a good sense of finance. Yet her manner is marked by the legendary breezy Gabor style, which she displayed, for example, when she greeted President Lyndon B. Johnson in her Hungarian accent with "Hello, Mr. President, darling."

Interviewers have frequently remarked that Miss Gabor is even more beautiful in person than she appears on the screen or in photographs. She is five feet two inches tall and weighs 106 pounds. Her naturally brown hair is tinted a light blond and her eyes are brown. She speaks French and German in addition to Hungarian and English. When not busy with her television and public appearance commitments, she likes to swim and garden or play with her Yorkshire terriers, Baby and Googie. Robert De Roos, interviewing Miss Gabor for *TV Guide* (September 2, 1967), asked her if she was a religious person. "I don't like to talk about it," she replied. "But, yes, I am. I go to a little Catholic church every morning on my way to work." She also told De Roos: "I try to do something nice for someone every day, because for ten years I was punished for doing something bad. I know I was punished—nothing seemed to work out for me all that time." Reluctantly, she explained to De Roos that the "something bad" was her leaving her first husband when he needed her.

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GEISEL, THEODOR SEUSS (gī′zəl thē′ō-dôr so͞os)

Mar. 2, 1904- Artist; author; publisher
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The best-selling author on the lists of Random House is Theodor Seuss Geisel, who writes and illustrates zany children's books, usually in verse, under the name of Dr. Seuss. Over a period of thirty years Geisel has produced some twenty-six bestsellers, all of which are still in print. His first book, *And to Think That I Saw It on Mulberry Street,* published in 1937, continues to sell about 15,000 copies annually, and the total sales of all his books approach the 10,000,000 mark. In 1957 Geisel began a revolution in the field of reading primers with his low-word-count supplementary first-grade reader *The Cat in the Hat,* and in the following year he founded Beginners Books Inc., a publishing enterprise devoted to the proposition that children will learn to read more quickly if their texts are entertaining. Since 1960 Beginners Books has been a division of Random House, with Geisel as its president and chief editor. In Geisel's books, a fantastic menagerie of bizarre, golliwog-eyed creatures conduct themselves with what he has called "logical insanity," which means, as Geisel has explained, that if an animal has two heads, he must have two toothbrushes.

Theodor Seuss Geisel was born in Springfield, Massachusetts on March 2, 1904 to Theodor Robert and Henrietta (Seuss) Geisel. He had a sister, Margaretta, who is no longer living. His father, who ran a family-owned brewery in Springfield when Geisel was growing up, later became city superintendent of parks. Geisel developed his strange, unrealistic drawing style entirely on his own, without a lesson in art or anatomy, by doodling the products of his fancy on his schoolbooks.

After graduating from Central High School in Springfield, Geisel entered Dartmouth College in Hanover, New Hampshire as a major in English. At Dartmouth he edited, and contributed cartoons to, the campus humor magazine, *Jack-O'-Lantern,* and spent much of his leisure time skiing. In 1925 he took his B.A. degree at Dartmouth, wrote a column for the Springfield *Union* for a few months, and then began graduate work in English literature at Lincoln College, Oxford University, England. He studied at Oxford for one year (1925-26) and then spent another year on the Continent, traveling in Austria, France, and Italy and writing a novel—never published—during a sojourn on Corsica.

For many years after his return to the United States in November 1927, Geisel sold cartoons regularly to such magazines as *Judge, Saturday Evening Post, College Humor, Vanity Fair,* the old *Life, Redbook,* and *Liberty.* One of his *Judge* cartoons, about a knight using Flit insecticide to kill dragons, caught the eye of Mrs. Lincoln Cleaves, the wife of an executive at McCann-Erickson, the advertising agency handling the Flit account for Standard Oil of New Jersey. The agency signed him to a contract, and for more than a decade he created humorous advertising campaigns, usually featuring bizarre animals, for Flit ("Quick Henry! The Flit!") and other products of Standard Oil and its subsidiaries.

In 1931 Geisel illustrated for Viking Press *Boners* and *More Boners,* two compilations of unintentional bits of humor culled by Alexander Abingdon from the compositions and examination papers of schoolchildren. Observing how much more lucrative than his modest flat fee as illustrator were the royalties accruing to Abingdon as author, Geisel decided to write and illustrate his own books. He essayed a book—an illustrated ABC lesson—in 1932 but could not find a publisher for it and did not try his hand at another for four years.

In 1936, returning from a visit to Europe on the liner *Kungsholm,* Geisel became preoccupied with the rhythm of the ship's engines and began to experiment with words to fit the meter. The result was *And to Think That I Saw It on Mulberry Street* (Vanguard, 1937), which he finished writing and illustrating a few months later. It is the story of a boy named Marco whose imagination is set in motion when he sees a horse and wagon on his way home from school. The horse becomes, successively, a zebra, a reindeer, and an elephant, and the cart is transformed into a circus bandwagon guided through traffic by a phalanx of police. The book was enthusiastically received by critics, who observed that it had the bright color and dynamism of a comic strip without its vulgarity. The reviewer for the New York *Times* (November 14, 1937) called it "a masterly interpretation of the mind of a child in the act of creating one of those stories with which children often amuse themselves and bolster up their self-respect." Over the years, *And to Think That I Saw It on Mulberry Street* has gone into more than twenty printings.

THEODOR SEUSS GEISEL

In 1938 Vanguard published Geisel's second book, *The 500 Hats of Bartholomew Cubbins,* a fanciful, suspenseful, humorous prose tale about a boy who wears a seemingly infinite number of red caps. Although some critics thought it less inspired than *And to Think That I Saw It on Mulberry Street,* most agreed that it was a delightful flight of fancy in which the element of surprise was retained to the end. Geisel began his long relationship with Random House in 1939, with the publication of *The King's Stilts,* a story in prose about the King of Binn, whose only recreation is walking on stilts, and about the disastrous effects on his kingdom when the stilts are stolen.

In 1939 Random House also published Geisel's only book for adults ever to reach print, *The Seven Lady Godivas,* a humorous tale about seven ladies and their lovers. It was a failure commercially and, Geisel admits, artistically. "I tried to draw the sexiest babes I could," he told C. Robert Jennings in an interview for an article in the *Saturday Evening Post* (October 23, 1965), "but they came out looking absurd. I think maybe it all went to prove that I don't know anything about adults—beyond the fact that they're obsolete children." In 1940 Random House published Geisel's *Horton Hatches the Egg,* the story of an elephant duped by a lazy bird into sitting on her egg. Horton is ridiculed by passers-by and buffeted by all kinds of weather as he dutifully adheres to his task for eleven months. His steadfastness is vindicated when he hatches a creature with the wings of a bird and the head of an elephant. Throughout the years *Horton Hatches the Egg* has remained one of the most popular of all the Dr. Seuss books.

John P. Bailey Jr. in *Elementary English* (January 1965) has thus traced Geisel's "period of initial experimentation" from *And To Think I Saw It on Mulberry Street* through *The 500 Hats of Bartholomew Cubbins* to *Horton Hatches the Egg*: "Mr. Geisel started with flat primary drawings, progressed through charcoal and pencil highlighted by a little red, and ended with a two-color scheme. He began with slightly rough poetry, shifted to prose, and then returned to verse, this time very rhythmic. All three [books] seem to show more imaginative freedom in the story line than in the illustrations."

From 1940 to 1942 Geisel was political cartoonist for Ralph Ingersoll's controversial, anti-isolationist New York newspaper *PM*, and during the same period he did occasional propaganda drawings for the United States Treasury Department, the War Production Board, and the Committee on Inter-American Affairs. From 1943 to 1946 he served in the Information and Education Division of the United States Army Signal Corps. Attached to Frank Capra's documentary film-making unit, he wrote and directed indoctrination movies for United States troops, including *Your Job in Germany*, which was later released by Warner Brothers under the title *Hitler Lives* and won an Academy Award as best documentary short in 1946. Geisel left the Army with the rank of lieutenant colonel and a Legion of Merit award for his film work. After returning to civilian life he wrote, in collaboration with his wife, the script for *Design for Death*, a history of the Japanese people. Released by RKO in 1947, it won the Academy Award for best documentary feature of that year.

Geisel's first postwar book was *McElligot's Pool* (1947). "The art work in this book," John P. Bailey Jr. has noted in *Elementary English* (January 1965), "although a bit cartoon-like, shows a great deal more sophistication [than his previous work], with better perspective, superior characterization, and a controlled yet vibrant imagination." *Thidwick the Big-Hearted Moose* was published in 1948, *Bartholomew and the Oobleck* in 1949, *If I Ran the Zoo* in 1950, and *Scrambled Eggs Super!* in 1953.

Geisel created the title character for *Gerald McBoing-Boing* (U.P.A., 1951), an Academy-Award-winning cartoon film about a little boy who worries his parents because he says "boing boing" instead of "mama" or "dada." Less successful was *The 5,000 Fingers of Dr. T.* (Columbia, 1953), a motion-picture musical fantasy written by Geisel and starring Peter Lind Hayes as a tyrannical music teacher who dragoons hundreds of small boys into practising their scales all at once on the keyboard of a gigantic piano.

In *Horton Hears a Who* (1954), Geisel's elephant hero comes to the rescue of the Whos, human-like creatures so infinitesimal that their kingdom exists on a speck of dust. That speck of dust, along with the piece of clover on which it rests, is about to become part of a Beezle-Nut stew. The Whos shout in unison for help, but they are inaudible to Horton until the smallest of them stops shirking and adds his voice to the chorus. "They've proved they are persons, no matter how small," Horton concludes, "And their whole world was saved by the smallest of all." Apropos of such moralizing, Geisel has said, as quoted by C. Robert Jennings in his *Saturday Evening Post* article: "In our books there is usually a point, if you want to find it. But we have discovered that the kids don't want to feel you are pushing something down their throats. So when we have a moral, we try to tell it sideways."

On Beyond Zebra (1955) is a brightly colored, sprightly versed tour de force in tongue-twisting, without plot or moral. After *If I Ran the Circus* (1956), Geisel returned to Whoville with *How the Grinch Stole Christmas* (1957), in which a Scrooge-like creature, acting as a kind of Santa Claus-in-reverse, sneaks down chimneys and steals trees, decorations, presents, and food, leaving the homes of Whoville stripped of any material vestige of the holiday season. On Christmas morning, when he sees the Whos joyfully celebrating as if nothing has happened, the Grinch learns the true spirit of Christmas and returns the stolen goods. An animated-cartoon version of *How the Grinch Stole Christmas*, done by Chuck Jones for Metro-Goldwyn-Mayer, has been presented annually over the CBS television network since 1966.

At the suggestion of John Hersey, who contended that children would learn to read faster if their Dick-and-Jane primers were not so dull, Geisel wrote and illustrated *The Cat in the Hat*, a supplementary first-grade reader, with a controlled vocabulary of some 200 words, about a saucy cat who teaches misbehavior to children. Published in 1957 in a trade edition by Random House and a textbook edition by Houghton Mifflin, the book was an immediate and spectacular success, and during the next seven years grossed over $3,000,000.

Encouraged by the success of *The Cat in the Hat*, Geisel and his wife in 1958 founded Beginner Books Inc., which two years later became a division of Random House. Geisel is president of the division and the scrupulous editor of all the books that it publishes. His own contributions to the Beginner Books series are *The Cat in the Hat Comes Back* (1958), *One Fish Two Fish Red Fish Blue Fish* (1960), *Green Eggs and Ham* (1960), *Hop on Pop* (1963), *Dr. Seuss's ABC Book* (1963), and *Fox in Sox* (1965). Some of the other books in the series are written by Geisel but not illustrated by him. In such instances he uses the pseudonym Theo LeSieg.

Many admirers of *The Cat in the Hat* were less pleased with the Dr. Seuss Beginner Books that followed, which seemed to them slick responses to commercial demand, and some feared that the slickness was also creeping into some of his regular books, such as *Happy Birthday to You!* (1959). Those who preferred the earlier Seuss could find him in the collections *Yertle the Turtle and Other Stories* (1958) and *The Sneetches and Other Stories* (1961). The story of Yertle, a deceitful turtle, is a parable on the life of Hitler. The Sneetches are of two kinds, the plain-bellied and star-bellied, the latter considering themselves superior to the former. Other books published by Geisel outside the Beginner Books series are *Dr. Seuss's Sleep Book* (1962) and *I Had Trouble in Getting to Solla Sollew* (1965).

Geisel explained to E. J. Kahn Jr. of the *New Yorker* (December 17, 1960): "My animals look the way they do because I've never learned to draw." "Ideas come hard to Geisel," according to Kahn, "and their implementation is a drawn-out painful process. . . . Perfectionism is his creed. He insists on retyping a page of copy if one word has been crossed out, and he has spent up to three days worrying about the appositeness of a single adjective." A sixty-page book with 500 illustrations and 1,000 words of text represents more than a year of meticulous work by Geisel, who throws 99 percent of his material into the waste basket before he is satisfied.

When he is finished with a book, Geisel delivers it in person to Random House in New York, where he haunts the production department, making certain, for example, that the precisely right shades of color are used in this or that illustration. "Just to keep Geisel pacified," E. J. Kahn Jr. wrote in his *New Yorker* article, "his publisher spends twenty-five percent more on the paper in his books than on any other author's, and two or three times as much as the norm on preparing his color plates for the press." Sales of any Dr. Seuss book are so certain that Random House sets the first printing of any one of them at a minimum of 100,000 copies.

Theodor Seuss Geisel and Helen Marion Palmer, who met at Oxford University as fellow students in 1925, were married on November 29, 1927. Mrs. Geisel, herself a children's author, was her husband's business manager and closest collaborator until her death on October 23, 1967. Geisel, who has no children, has lived in La Jolla, California, in a ranch house overlooking the Pacific, since 1948. In the backyard of his home he cultivates a rock garden, and at the La Jolla Museum of Art he conducts a six-week workshop aimed at stirring the imaginations of children by creative activity.

Geisel is white-haired, lean, and tall, and his face has been described as "weather-beaten." Serious, shy, and diffident, he has, according to C. Robert Jennings in the *Saturday Evening Post* article, an "almost pathological fear of audiences" and regularly rejects speaking invitations. High-strung, he is, according to some reports, a chain smoker, but when Kahn interviewed him for the *New Yorker* he was cutting down on cigarettes by sucking on a pipe filled with radish seeds. Geisel usually works far into the night and sleeps late into the day.

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GERNREICH, RUDI (gûrn'rik)

Aug. 8, 1922- Fashion designer
Address: b. Rudi Gernreich, Inc., 8460 Santa Monica Blvd., Los Angeles, Calif. 90069

One of only six American fashion designers in the Coty Hall of Fame, Rudi Gernreich is perhaps the leading innovator among the designers of women's fashions. Although he gained both fame and notoriety after he designed a topless bathing suit in 1964, he had been known to the fashion world since the 1950's as a designer who had worked to free women from the trammels of *haute couture* by creating youthful, free-flowing clothing that follows the natural form of the female body. Among the fashions that he has introduced to American women are mini skirts, vinyl clothing, knit tank suits, colored stockings, startling combinations of colors and patterns, and see-through blouses.

The only child of Siegmund and Elisabeth (Mueller) Gernreich, Rudolf Gernreich was born in Vienna, Austria on August 8, 1922. At an early age he shortened his given name to Rudi and has used it ever since. Gernreich remembers his childhood years as "quite dismal." "I was a very sensitive child and I was always quite unhappy, I think," he told Judy Michaelson in an interview for the New York *Post* (June 27, 1965). His father, a hosiery manufacturer, died when Rudi was eight, and he became very close to his mother, whom he described in the same interview as "a very evolved and intelligent, modern, well-educated woman." Mrs. Gernreich died in 1964. As a child Gernreich gave some thought to becoming a painter. His introduction to fashion came through an aunt's dress shop—which he has described as "a kind of little Hattie Carnegie operation"—where he sketched clothes and learned about fabrics. When Gernreich was twelve, an English designer saw his fashion sketches and offered him an apprenticeship in London, but he remained in Vienna on the advice of his mother, who felt he was too young to leave home.

When Gernreich was sixteen, in 1938, he and his mother fled Europe along with thousands of other Jewish refugees. Because they had friends in California, they settled in Los Angeles. Gernreich adopted his new country with enthusiasm. "I'd always loved everything American," he told Gloria Steinem (New York *Times Magazine*, January 31, 1965). "I'd seen movies and read American magazines, and suddenly I was there! It was like a kid's dream." He mastered the English language—today his accent is barely discernible—and obtained American citizenship in 1943. Working after classes as an errand boy at advertising agencies, Gernreich attended Los Angeles City College from 1938 to 1941 and Los Angeles Art Center School in 1941-42.

Gernreich has been fascinated with modern dance since shortly after his arrival in California, when he had attended a recital given by Martha Graham. Excluded from the armed services during World War II because of a physical disability, he joined the Lester Horton Modern Dance Troupe in 1942 as both a dancer and costume designer. After six years with that group he left, feeling that his talent as a

RUDI GERNREICH

dancer was not great enough to afford him a rewarding career. His dancing years did, however, greatly influence his concept of design. "I became less interested in the static details, the decorations of clothes, and more concerned with how they looked in motion," he told Miss Steinem. "Before, I only considered the body from the neck to the knees, the part that was clothed. Dancing made me aware of what clothes did to the rest of the body; to the hands and feet and head."

Working as a free-lance designer on the East and West Coasts from 1948 to 1951, Gernreich found that the fashion industry was not ready to accept his avant-garde ideas. Then, in 1951, he met Walter Bass, a young clothing manufacturer, and they formed a partnership. Their firm, William Bass, Inc., began with a line of loose-cut, tightly belted dresses that were sold by Jax, an up-and-coming Los Angeles boutique that featured youthful, adventuresome clothes. For the next few years the association between the partners and Jax prospered, while Gerreich's reputation in the fashion world advanced steadily. In 1959 Gernreich dissolved his partnership with Bass and the next year founded and became president of GR Designs, Incorporated. The firm, whose name was changed to Rudi Gernreich, Inc., in 1964, manufactures a collection of Gernreich's designs. It has offices in Los Angeles and showrooms in New York. Gernreich's line was carried exclusively by Jax until 1963, at which time he broke with that concern in order to find a wider market for his clothing. In the meantime, he had been designing swimwear for Westwood Knitting Mills in Los Angeles from 1953 to 1959 and shoes for the Genesco Corporation from 1958 to 1960. Since 1960 Gernreich's knitwear and swimwear have been manufactured by Harmon Knitwear in Marinette, Wisconsin.

Many of the fashions that Gernreich originated are commonly accepted today, including shirtwaist dresses in expensive fabrics, outfits in which both dots and stripes are combined, and swimsuits without an inner foundation. He has experimented widely with colored and decorated hosiery, smocked jackets, reversible cape coats, and feathered dresses. For several years he has featured coordinated outfits with dress, hosiery, and sometimes hood, matching in color and often in design. His bold, clashing color combinations were psychedelic before that term became commonplace, and he has playfully cut holes in the most unexpected places in his dresses and bathing suits. But the one creation that made him famous overnight was his 1964 topless bathing suit.

Although some of his detractors have voiced suspicions that the topless bathing suit was a publicity gambit, Gernreich protests that it evolved innocently. During an interview with a *Women's Wear Daily* reporter he was asked about future trends in swimwear. The most prominent designer in the bathing suit field, Gernreich replied that, judging from the women he had observed on the Riviera sunning in only their bikini bottoms, he felt that in a few years women would be wearing topless bathing suits. The prediction was published, and soon, deluged with orders, Gernreich decided to design such a suit before someone else did. Photographs of the result, modeled by Peggy Moffitt, his favorite mannequin, were published worldwide with explosive results. Overnight Gernreich became a celebrity. Praised in some quarters, he was denounced by the Vatican, the Kremlin, and many American clergymen. He received hundreds of letters, many threatening violence. But women bought the suit—marketed by such respectable establishments as New York's B. Altman and Company—and eventually 3,000 were sold. Although Gernreich had only intended the suit for wear at private pools, some women, to the consternation of local authorities, appeared at public beaches in the topless. Several starlets were arrested for indecent exposure in California, and the mayor of St. Tropez, France saw fit to order a helicopter patrol for his beaches. Gernreich has no regrets about the international furor that he provoked. "I'd do it again because I think the topless, by overstating and exaggerating a new freedom of the body, will make the moderate, right degree of freedom more acceptable," he has said.

A Gernreich fashion that, although shocking at first, eventually found much wider acceptance, is the abbreviated skirt. In 1964, when skirts were already well above the knee on the other side of the Atlantic, Gernreich and French-born American designer Jacques Tiffeau raised hems in their daytime collections to three inches above the knee. Gernreich's hems have continued to ascend to as high as twelve inches above the knee. Convinced that it is the designer's role to exaggerate a style to emphasize his idea, Gernreich makes provisions for women who do not want to wear their skirts that short. Some outfits come with a longer skirt that can be taken off to reveal a shorter one underneath. Most of his styles are lengthened a varying number of inches from their showroom length, depending on what part of the United States they are to be shipped to. Gernreich's characteristic dress design is a short tunic with matching or coordinated tights or pants, often producing a kind of Renaissance-page look. At his fashion showing in May 1967 he made the pronouncement that "the dress as a separate entity has ceased to exist. It has become a tunic, closely involved with another entity, such as stockings or tights." Gernreich is undeterred by objections that such styles of his are blurring the distinctions between the sexes. "When men and women borrow styles from each other, it makes fashion more interesting," he has said. "A girl who is sexy looks even better to me in a man's shirt than in a dress with a lot of bows on it."

Gernreich's 1967 summer collection featured adaptations of men's work shirts made up in expensive fabrics. It included a chiffon evening shirt with rhinestone buttons. For spring 1968 he adapted a Siamese look, with many of his models wearing slim Oriental printed pants topped by bloomers in another pattern, or by skirts turned into diapers by wide sashes that wrapped between the legs. He toned down his usual bright colors for the Harmon Knitwear collection of fall 1968, using touches of white or red to highlight black. The bare look was also gone, and among his covered-up designs was a black high-necked tunic with long cuffed red sleeves and tights half black and half red, with black cuffs above the knee producing a buccaneer boot effect. In his spring and resort collection for 1968-69 Gernreich retained the covered-up look in many of the outfits. "With plenty of designers on the bare-bosom bandwagon, there would seem to be little fashion territory left for Rudi Gernreich to uncover," Bernadine Morris commented in the New York *Times*, October 11, 1968. She observed, however, that he had found "a new way to startle" with fabrics. "They're in bold geometric designs that would rivet attention on a woman even if she were covered up to her chin, which she frequently is."

Besides designing his regular seasonal sportswear collections, Gernreich applies his talents to many other areas of fashion. His design of the topless bathing suit struck terror into the hearts of brassiere manufacturers until one of them, Irwin Roseman, vice-president of Exquisite Form, decided to ask Gernreich to design a bra. The result was the "no-bra" bra, consisting of molded nylon cups attached to shoulder straps and a narrow elastic band encircling the rib cage. It has been, according to Roseman, "The biggest thing in the industry since stretch straps. Buyers . . . tell me women have been dying, just dying for something soft and natural instead of the old uplift." Three more Gernreich designs followed: the no-sides bra, cut low for dresses with deep armholes; the no-front bra, with a sculptured front for slit-to-the-waist dresses; and the no-back bra, anchored around the waist instead of the rib cage. Exquisite Form has also made Gernreich-designed nightgowns and pajamas.

Since 1964 Gernreich has designed children's swimsuits and sportswear for Regal Knitwear. In 1967 his first hosiery collection for McCallum Boutique, a division of Indian Head Hosiery, included sheer stockings in twenty colors and opaque ones in twelve, as well as hosiery decorated with decals, tassels, and plastic or mirror discs. In 1967 he also began designing scarves for Glentex.

Talking to reporters just before the showing of his spring and resort collection on October 10, 1968, Gernreich said that the time had come for designers "to step back into anonymity." In his view, the designer should provide the raw materials of a fashion wardrobe and then step aside and let the woman design her own outfit. "Women must have the basics and be able to do their own thing with scarfs and chains. They want to involve themselves with their clothes," he explained. A few days later Gernreich announced that he intended to take a one-year sabbatical from designing in order to rest. "I just finish one collection and have to start another right away," he complained. "I get to work in the morning and all I want is to run away." While he is on holiday he will, however, prepare a fall line for Harmon Knitwear and will continue to design his peripheral fashions, such as hosiery and scarves. He plans to travel extensively, starting with North Africa.

For over a decade Gernreich has been receiving fashion awards, including the American Sportswear Design Award from *Sports Illustrated* (1956); the Coty American Critics Special Award for swimsuits (1960); three Woolknit awards, for knitwear (1962), for swimwear (1964), and for children's wear (1965); and the Italian Tiberio d'Oro Award voted to him by a panel of international fashion editors (1967). In 1963 he won the American fashion industry's top award, the Coty "Winnie," and three years later he won a Return Award from Coty. In 1967 he received his third top award from Coty, which elevated him to the Coty Hall of Fame.

Rudi Gernreich dresses in an avant-garde manner, favoring zippered suits by Pierre Cardin or tunics and pants, and indulging in such occasional exotic touches as a jacket made from the skins of Burmese water snakes. Described as "a lithe, almost elfin figure," he is five feet six inches tall and weighs about 138 pounds. Gernreich lives alone in a house set high in the Hollywood Hills. He has decorated it with leather-tile floors and Mies van der Rohe and Charles Eames furniture. Almost daily he sunbathes and swims in his private pool, often in a swimsuit made from some new fabric he is testing. A soft-spoken man who becomes nervous and shy in public, Gernreich shuns the celebrity circuit, preferring to entertain small groups of close friends in his home, many of them artists and writers.

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GIACOMIN, EDWARD (joc'ō-min)

June 6, 1939- Professional ice hockey player
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The rise of the New York Rangers from the cellar of the National Hockey League to the Stanley Cup playoffs in 1966-67 was causally related to the emergence of Edward Giacomin as a luminary of

EDWARD GIACOMIN

professional rink competition. Canadian-born Giacomin had been a dependable, colorful goalie with the minor-league Providence Reds for six years when Emile Francis, general manager (and now also coach) of the Rangers, brought him up to the major league in 1965. His performance in 1965-66 was erratic, but the following season, after concentrated tutelage by Coach Francis, he became a bastion at the net. Ranger foes were able to speed the puck past him only 2.54 times per game, the lowest goals-allowed average of any Ranger goaltender in twenty-five years, and he held the opposition scoreless in nine games, the best shutout figure of the year in the NHL. Giacomin was the first-string goalie on the NHL All-Star team of 1966-67.

Edward Giacomin was born in Sudbury, Ontario, Canada on June 6, 1939. Like most boys in Sudbury, he played hockey from childhood. While training as an apprentice mechanic with the Bell Telephone Company in Sudbury when he was nineteen, he played with the company team. Two weeks before the end of the 1957-58 season, his older brother—and only sibling—Rollie, was offered a goaltending post with the Washington (D.C.) club of the Eastern Hockey League, an amateur association. Rollie was unable to accept, and Ed Giacomin went to Washington instead, on his brother's recommendation. The following season Giacomin played for the Clinton (New York) Comets and the Johnstown Jets, both in the Eastern Hockey League, and before the end of the season he moved up to the professional level as an assistant trainer and reserve goalie with the Providence Reds, a top-ranking minor-league team.

In the one game he played for Providence in 1959-60, Giacomin yielded 4 points. In 1960-61 he played forty-three games and allowed 183 goals, for an average of 4.26 per game. As regular goalie for Providence in the next four seasons he had goals-allowed averages of 3.60, 2.62, 3.37, and 3.84. From the beginning of his regular service with the Reds, Giacomin was observed with interest by Emile Francis, the general manager of the New York Rangers, himself a former goalie. In February 1965 Francis negotiated a trade with Providence, sacrificing to the Reds four players—Marcel Paille, Aldo Guidolin, Sandy McGregor, and Jim Mikol—in exchange for Giacomin.

Giacomin became regular goalie for the Rangers at the beginning of the 1965-66 season. "Francis was hailing his club for its 'new look,' " Pete Axthelm wrote in *Sports Illustrated* (January 30, 1967), "—and Giacomin had the newest look of all. He wandered daringly away from the net, he made some heroic saves, and he even captured the fans' enthusiasm for a while. Then the Rangers collapsed, and so did he. He was taunted and booed, and after thirty-six games the dark-eyed intense goalie retreated to the minors." His goals-allowed average with the Rangers that year was 3.56. Finishing the season with the Baltimore Clippers, then a Ranger farm team in the American Hockey League, he yielded an average of 3.00 goals per game in six games.

At the beginning of the 1966-67 season Giacomin was back with the Rangers, filling in at the net alternately with Cesare Maniago. Meanwhile, Emile Francis, who was now coach as well as general manager of the Rangers, was frantically trying to acquire Terry Sawchuk from the Toronto Maple Leafs. When negotiations for Sawchuk fell through, Francis put Maniago into the first-string goalie berth. Maniago was in the nets on November 8, 1966 when, early in the second period of a game against the Boston Bruins, he was struck in the face badly enough to need stitches. Giacomin took over, cold, and though he held Boston scoreless for the remainder of the period, he looked so unsteady that Francis asked Maniago to return for the final period. But the injured man protested that his mouth was too sore. Francis, who expected his men to be as impervious to physical pain and danger as he had been in his own playing days, kept Giacomin in the game and afterward told him, according to Pete Axthelm in *Sports Illustrated* (January 30, 1967), "You're my goalie, and nobody's going to stop you from becoming a good one."

Once installed at the net, Giacomin would not budge from it. On one occasion he was knocked unconscious by a scorching Toronto slap shot but refused to leave the game. On another, he played with a finger so swollen he could hardly grasp his stick. This kind of courage appealed to Francis, who accelerated his tutelage of Giacomin. He taught him to control his roaming tendency—to venture behind the net or out to the blue line only if he was sure of reaching the puck first, and to resist going to the corners because, even if he returned to the net in time, his concentration on the location of the puck would be disrupted. Francis also taught him to exploit his quick glove work, to hold his stick lower and keep it on the ice, and to use both stick and glove more often to muffle shots instead of letting them bounce off his leg pads, a practice that invited rebounds. He also trained him to keep his back to the goal and to move closer to the play, thereby reducing the angle of open net available to a shooter.

As Giacomin improved, so did the fortunes of the Rangers. During the closing months of the 1966-67 season, when the Chicago Black Hawks established themselves in first place in the National Hockey

League, the Rangers were neck-and-neck with the Montreal Canadiens and the Toronto Maple Leafs in the fight for second place. It was only in the season's final shuffle that they dropped to a strong fourth place, with 30 wins and 28 losses. In April 1967 the Rangers participated in the playoffs for the Stanley Cup, the symbol of world championship in ice hockey, for the first time since 1961-62. In the playoffs they lost four straight games to Montreal.

"Without Giacomin," Coach Francis commented, as quoted in the New York *World Journal Tribune* (April 1, 1967), "we could never have reached the playoffs. Giacomin turned in nine shutouts. Erase those shutouts and where are we? There is also the goals-against column. A year ago we gave up 261 goals. This time it will be about 80 less. Certainly he must get some credit for that." In sixty-eight games he allowed 173 goals, for an average of 2.54 per game. (The goals he yielded in games outside the regular schedule, such as the playoffs, raised his average to 2.61 according to some record keepers.) On April 1, 1967 the Toronto West Side Association of Commerce named Giacomin the Rangers' Most Valuable Player, and his election to the NHL All-Star team in a poll of sports writers and broadcasters was announced on May 10, 1967.

In mid-November 1967, when the 1967-68 season was a month old, Giacomin's goals-allowed average was 2.62, and he had one shutout, 2-0, over Oakland. By January 6, 1968 the Rangers were in fifth place in the eastern division of the expanded National Hockey League, with 16 wins, 14 losses, and 7 ties. They had scored 106 goals against their opponents' 103. "Given a taste of playoff excitement last season . . . ," a writer for the New York *Sunday News* (January 7, 1968) observed, "Ranger fans had great expectations for the 1967-68 squad, which was relatively unhurt by the expansion draft. The Broadway Blues have done well against the new entries in the National Hockey League, but between flashes of brilliant hockey, the club has skidded into stretches of disappointing mediocrity. Three of the men most responsible for Ranger successes in the past are consistent scorer Don Marshall, veteran defenseman Harry Howell, and goaltender Ed Giacomin. . . . If New York is to go anywhere in the standings once again, a lot will depend on whether or not this talented trio can measure up to its customary high caliber of play." At the end of the season the Rangers stood second in the eastern division with thirty-nine wins, twenty-three losses, and twelve ties. They were defeated in the first round of the Stanley Cup playoffs by the Chicago Black Hawks.

Giacomin is said to handle his stick with the deftness of a forward. His reflexes are so quick that in practice he sometimes discards his stick altogether and fields with his gloved hands pucks propelled at him by two forwards, in rapid skeet-shot fashion, from only twenty feet away. Such reflexes are essential for sheer survival in a game in which shots to the goal have been timed at speeds up to 120 miles an hour, velocity greater than the fastest pitch in baseball. Testifying to Giacomin's quickness are the facts that he has lost no teeth and has fewer than twenty stitches in his face—a trivial number beside the 400 accumulated by Chuck Rayner, a predecessor in the Ranger nets, or Terry Sawchuk's 250 stitches. In addition to quickness, luck is a factor, since screen shots and rebounds frequently come at a goalie without warning, before he can throw up his hands or stick to protect his face. A screen shot is one in which the shooter is hidden from view by a player or maze of players, so that the goalie can only guess where the puck will come flying from. In rebounds, the goalie often repels a shot only to have it slammed right back at him. Giacomin is one of the few goalies in the National Hockey League who does not wear a mask in games. He urges young rookie goalies to wear one, however, and he recently said that he intended to begin wearing a mask in practice sessions.

In addition to the threat of physical injury, a goaltender carries a heavy burden of responsibility. "A goalie represents 65 percent of a team's effectiveness, while the other five players put together represent only 35 percent," Emile Francis has said, as quoted in *Coronet* (March 1967). "A pitcher in baseball probably has the same level of responsibility, but . . . he pitches only once in four days." Though his teammates may through listless or inept defensive play make it easier for an opposing team to score, it is the goalie who is usually blamed by the fans, and sometimes by himself. Goaltenders in general are prone to ulcers, insomnia, high blood pressure, allergies, psychosomatic ailments, and nervous breakdowns. But the only symptom of the strain betrayed by Giacomin, who is blessed with a calm disposition, is a premature graying at the temples.

Edward Giacomin, who is known as Ed or Eddie to friends and fans, is five feet eleven inches tall and weighs about 175 pounds. He lives with his wife, Marg, and his two sons, Mark and David, in New Jersey during the hockey season and in his hometown of Sudbury the rest of the year. In the off-season in Sudbury he drives an ice cream truck for Silverwood Dairies, Ltd.

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GIBSON, ROBERT

Nov. 9, 1935- Baseball player
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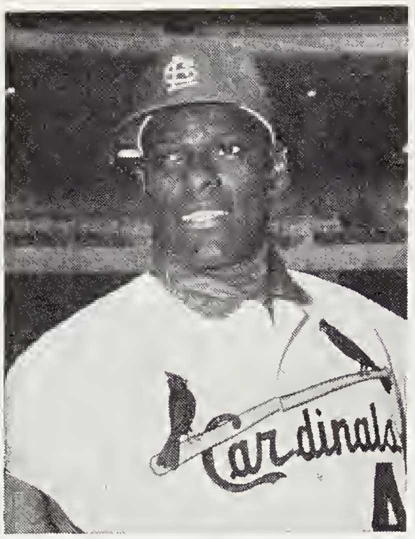
During the 1968 major league baseball season, lithe, lanky Bob Gibson, the St. Louis Cardinals' ace hurler, held the batters who faced him to an average of 1.12 earned runs per game, the lowest ERA in the history of the National League, and after the



ROBERT GIBSON

season he opened the World Series against the Detroit Tigers with a record-shattering seventeen-strikeout shutout. The Cardinals lost the 1968 series, but twice before, in 1964 and 1967, Gibson had pitched them to world championships. During eight years in regular rotation with the Cardinals, the hard-throwing right-hander has accumulated an impressive win-loss tally of 138-85, and in 1968 he won a spectacular twenty-two of the thirty-one games he pitched. His success is a triumph of heroic fortitude as well as athletic prowess, for every one of his blazing fastballs is hurled at the price of severe arthritic pain in his right elbow. Apparently the traumatic condition is aggravated by cold weather, because Gibson consistently reaches the peak of his performance in the warm days from midseason on. For his performance in 1968, Gibson received the National League's Most Valuable Player and Cy Young awards.

Robert Gibson is the seventh child of Pack Gibson, a mill worker who died of pneumonia a month before Robert's birth, and Victoria Gibson (now Mrs. Victoria Bolden), who worked in a laundry to support her family. Gibson was born in Omaha, Nebraska on November 9, 1935. In infancy he was afflicted with rickets, particularly in the chest area, and had to be given daily sun treatments. At three he was hospitalized for several months with pneumonia and attendant complications, and later he suffered from asthma, hay fever, and a rheumatic heart.

Gibson was encouraged to pursue sports by his brother Leroy, a YMCA and municipal athletic director fifteen years his senior. At Omaha Technical High School, where he was considered too skinny for football, he starred in baseball, basketball, and track (high-jumping). His regular position on the baseball team was that of catcher. After graduating from high school and unsuccessfully trying for a scholarship to Indiana University, he entered Creighton University in Omaha on a basketball scholarship. At Creighton he majored in sociology and played baseball in addition to basketball. He was then known less as a pitcher than as a shortstop and hard-hitting outfielder who batted .340 in his senior year. But he knew that pitching was the surest route to the top—because good pitchers are scarcer than good fielders among major-league aspirants—and he decided to take that route.

During summer vacation Gibson pitched semipro ball, and in 1957, when he signed a contract with the St. Louis Cardinals, he left Creighton University, without a degree. "Gibson liked his days at Creighton well enough," Arnold Hano reported in *Sport* (May 1968), "but not passionately." Hano quoted Gibson: "It's a Jesuit school. I'm not Catholic. You have your choice—either take religion or philosophy. I took philosophy. It turned out the philosophy was Jesuit philosophy. If you wanted to do well you had to indicate you thought the way they wanted you to think."

Gibson's first assignment in the Cardinal farm system was to the Class AAA American Association farm team in his home town. Pitching ten games for Omaha in 1957, he won two, lost one, and compiled an unimpressive earned run average of 4.29. "All I had then," he has recalled, "was a fast ball and a slider. No real curve, and no control." A Cardinal executive during that stage of Gibson's career commented, "He could throw the ball through the side of a barn, if he could only hit the barn." Before the end of the 1957 season Gibson was demoted to the Cardinal's Class A Sally League club in Columbus, Georgia. There he encountered racism, Southern style, for the first time. "One fan called me 'Alligator Bait,'" he has recalled. "I laughed. I had no idea what he meant. Later, I found out. Negro kids used to be tied to the end of a rope and dragged through the swamps, . . . and onto the shore, and the alligator would come out of the water after [them]. . . . That's what Negroes were good for, in Columbus.

In 1958 Gibson returned to triple-A ball, dividing the season between Omaha, where he had a 3-4 record and a 3.31 ERA, and Rochester, where he won five, lost five, and had an ERA of 2.45. He began the 1959 season with Omaha, winning nine games, losing nine, and compiling an ERA of 3.07. Before the end of the season he moved up to the parent club and pitched eight games for the Cardinals, winning three of them and allowing 3.32 earned runs per game. Because he was still attracted to basketball, and because he needed the extra money, Gibson played with the Harlem Globetrotters during one winter. A recurrence of his asthma, and the advice of Bing Devine, general manager of the Cardinals, persuaded him to concentrate entirely on baseball thereafter.

In 1960 Gibson won three games for the Cardinals, lost five, and allowed 5.59 runs to be earned against him per game. During the same season he won two games and lost three with Rochester, and his ERA was 2.85. In 1961 he spent the entire season with the Cardinals, winning thirteen games, losing twelve, striking out 166 batters in 211 innings, and compiling a 3.24 ERA. Johnny Keane, under whom Gibson had played in Omaha and who replaced Solly Hemus as Cardinal manager in July 1961, put Gibson into regular rotation as a starting pitcher for St. Louis. Pitching 234 innings in 1962, Gibson won fifteen games, lost thirteen, allowed 174 hits, walked ninety-five men, struck out 208, and had an earned run average of 2.85. In the final week of the season he broke an ankle in batting practice.

Fully recovered from his ankle injury, Gibson in 1963 pitched 255 innings, won eighteen games, lost nine, struck out 204 batters, and compiled a 3.39 ERA. The deteriorating condition of his right elbow became manifest at the beginning of the 1964 season, when he gave up six runs in each of five straight starts. His performance improved as the weather warmed, however, and he finished the season with the following tallies for 287 innings of play: nineteen wins, twelve losses, 245 strikeouts, and a 3.01 ERA. He sparked the Cardinal's late-season drive for the National League pennant by winning nine of his last eleven games, including the final game of the season, the pennant-clincher that moved the Cardinals one game ahead of Philadelphia and Cincinnati.

In the 1964 World Series against the New York Yankees, Gibson was defeated in his first trip to the mound, in the second game, but he came back to win the fifth game in ten innings, 5-2. His own agile fielding was a factor in the victory. In the ninth inning, with the Cards leading 2-0 and one Yankee runner on base, Joe Pepitone bounced a fierce line drive off Gibson's rear. Quickly retrieving the ball, Gibson threw Pepitone out at first. He returned to the mound to start the decisive seventh game of the series, after two, instead of his accustomed three or four days of rest. His strained arm was throbbing, and the Yankees met his deliveries for three home runs, but he stolidly persevered and fanned nine batters to bring his record-breaking series strikeout total to thirty-one and to win the game, 7-5. Commenting on the performance later, Johnny Keane explained that only his awareness of Gibson's will to win stopped him from relieving Gibson in mid-game. "He pitched the last three innings on guts," Keane said. The editors of *Sport* magazine awarded Gibson a Corvette automobile for turning in the outstanding performance of the series.

In 1965 Gibson struck out 270 batters in 299 innings, held his opponents to 3.07 runs a game, and won twenty games out of thirty-two. In 280 innings in 1966 he struck out 225 batters, walked seventy-eight, and gave up only 210 hits. He won twenty-one games, lost twelve, and had an ERA of 2.44. In 1967, with a 10-6 record at mid-season, Gibson was apparently headed for another strong finish when his fragile right ankle was again broken, this time by a line drive. The injury sidelined him until the closing weeks of the season, which he finished with a 13-7 record. In the World Series that year Gibson outpitched the Red Sox's Jose Santiago in the opener, 2-1. In the fourth game, he shut out the Sox, 6-0, and in the seventh, with the Series tied at three wins for each team, he took the game, and the Series, from Boston ace Jim Lonborg, 7-2. Again Gibson received the *Sport* magazine award.

In 1968 Gibson hit his stride, as usual, in the middle of the season. He enjoyed a streak of ninety-two innings in which only two runs were scored against him, and during that streak he began an unbroken string of fifteen victories. His record for the season was twenty-two wins—thirteen of them shutouts—and nine losses. His earned-run average was 1.12, better by .10 points than the National League mark set by Grover C. Alexander in 1915. (The world record is 1.01, established by Hub Leonard in the American League in 1914.) By unanimous vote, the Baseball Writers Association of America named Gibson the recipient of the Cy Young Award as the outstanding pitcher in the National League in 1968.

The World Series between the Cardinals and the Detroit Tigers, the American League pennant winners, opened in Busch Memorial Stadium in St. Louis on October 2, 1968 with Gibson facing Dennis McLain in what sportswriters called "the pitching duel of the century." Throwing to thirty-two Detroit batters, Gibson kept the Tigers to four hits, held them scoreless, and struck out seventeen, surpassing the World Series strikeout record set by Sandy Koufax five years before.

The Tigers took the second game of the series and the Cardinals the third, while Gibson sat on the bench resting his arm. On October 6 he returned to the mound, and the Cardinals, paced by the power hitting and base-stealing of Lou Brock, defeated the Tigers 10-1. The victory was Gibson's seventh in succession—counting from the year before—in World Series competition, a record. A home run he hit in the game, added to his homer in the 1967 Series, made him the first pitcher to hit two homers in World Series play.

The Tigers took the next two games, drawing even with the Cardinals, three games to three. In the seventh game of the Series at St. Louis on October 10, 1968, the Tigers, with Mickey Lollich on the mound, defeated the Cardinals, with Gibson pitching, 4-1. Gibson's total strikeouts in the 1968 series were thirty-five, a new record, surpassing the mark of thirty-one set by Gibson himself in 1964. The tally brought his World Series career total to ninety-two, just two short of the record held by Whitey Ford.

During the 1968 Series Cardinal trainer Bob Bauman made public for the first time the degree of trauma and deterioration in Gibson's right elbow, in which the arthritic condition is aggravated by a chipped bone. Bauman revealed to Milton Gross of the New York *Post* (October 7, 1968) that the stress and strain of pitching constantly ruptures the blood vessels and inflames the muscles and tissues of the elbow, that it is impossible for Gibson ever to hold his arm out fully straight, and that medication, taken orally, is necessary to keep him going as a pitcher in regular rotation. "He has to be on it [the medication] all the time . . .," Bauman said. "He has to have the highest threshold of pain I've even seen in an athlete. . . . But he never tells you how much he hurts, and the amazing thing about him is how he's learned to adjust by bringing other muscles in his arm into play to compensate for those that have been injured."

On the mound, Gibson eschews the elaborate ritual of preparatory motions and dialogue with the catcher in which most pitchers indulge. He delivers with a minimal windup, driving hard off the mound in a loose tangle of arms and legs. His greatest asset is his fast ball—estimated at more than ninety miles per hour—but he surprises with an occasional curve, and most of his strikeouts are achieved with his hard slider. With age, his speed has decreased only slightly and his control, finesse, and ability to outwit the opposition have increased immensely. For a pitcher, Gibson is an exceptionally agile and accurate fielder, and he is so good at the plate that pinch hitters are almost never sent in to replace him. He is, as Red Schoendienst, the Cardinal manager, has said, "a great athlete who just happens to be a pitcher."

After Gibson's triumph in the 1967 World Series, the Governor of Nebraska proclaimed a Bob Gibson Day, the Omaha Chamber of Commerce held a luncheon in his honor, and his neighbors—all white—welcomed him and his wife with an illuminated sign reading "welcome home, Bob and Char." A gentle man, Gibson accepts such honors with amiable good grace, but he never lets the treatment that he receives as a "special" Negro blur his view of the oppression suffered by Negroes generally in the United States. Like many other black sports stars, Gibson has, with his personal success, grown more rather than less bitter about racism. He remembers the difficulties he experienced in obtaining the financing to buy his home (he had given up trying to build one when the contractors quoted unreasonably high estimates), the Southern gas stations where his little girls couldn't use the bathrooms, and the nights that he and his family had to drive without sleep for want of a motel that would accept them. Lest he should forget, there are still enough racist hecklers in cities like Houston, and enough poison-pen letters in his daily mail to refresh his memory.

Gibson is six feet one and a half inches tall and weighs 195 pounds. The Cardinal ace, who makes one of the highest salaries in professional sport—reportedly between $80,000 and $90,000 a year—stresses the role that money plays in motivating a person, like himself, who has risen from poverty. Those close to him, however, stress the "heart" that goes into his work. Gibson is a very proud, self-confident, highly competitive person who, by his own admission, will not willingly lose even a game of tic-tac-toe with his younger daughter. But with family, friends, and associates Gibson nonetheless acts lighthearted and is given to good-natured needling and to a humor that Arnold Hano in his *Sport* article described as "cornball and American." "He is a ringleader of horseplay in the Cardinals' clubhouse, an articulate, strong personality," Joseph Durso wrote of him in the New York *Times* (September 29, 1968). "But in public he tends to be more rigid." Gibson's locker is covered with buttons and stickers bearing facetious slogans. For recreation, he plays the banjo or ukulele. He hosts a weekly sports show on WOW-TV in Omaha and writes a weekly sports column for the St. Louis *Post Dispatch.*

Robert Gibson and Charline (Johnson) Gibson, who were married in 1957, live with their daughters, Renee and Annette, in an otherwise all-white section of Omaha. Gibson is less politically oriented than his wife, but he contributes to the cause of racial justice by serving on the Omaha Mayor's Commission on Human Relations. Although he is generally gracious with fans and cooperative with sports writers, the St. Louis hurler is an outspoken, independent professional athlete in the tradition of Ted Williams. "I owe the public just one thing" he has said, "—a good performance." He has also said: "What we really need in pro sports and in society generally, I suppose, is for the white man to respect the Negro for what he is, not merely for his work."

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GODDARD, JAMES L(EE)

Apr. 24, 1923- Physician; former United States government official; company executive
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When Dr. James L. Goddard was appointed commissioner of the United States Food and Drug Administration on January 10, 1966, succeeding George P. Larrick, he had behind him a fifteen-year public health career in which he had proved himself a forceful administrator, most recently as chief of the Communicable Disease Center in Atlanta, Georgia. As head of the FDA, Dr. Goddard reorganized the agency, introduced modern scientific research methods, and changed the public's image of the FDA from that of a weak handmaiden of the pharmaceutical industry to that of an effective champion of the consumer. After two and one half years of almost continual controversy and criticism, especially from the drug industry, Dr. Goddard left the FDA on July 1, 1968 to become vice-president of EDP Technology Inc., a company engaged in medical and industrial systems analysis. Goddard was succeeded at the FDA by Dr. Herbert L. Ley Jr.

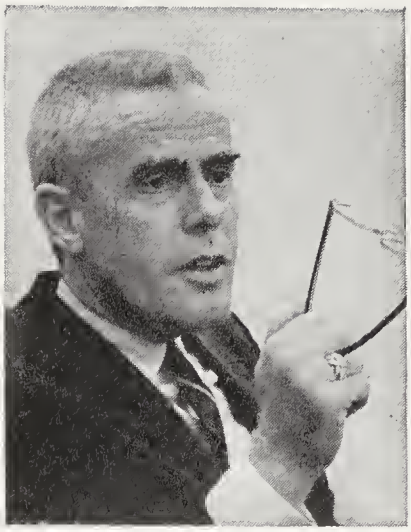
James Lee Goddard was born in Alliance, Ohio on April 24, 1923 to Frederick Oscar and Harriet Beryl (Calhoun) Goddard. He grew up in Alliance and nearby Warren, Ohio, where his father and grandfather had painting and contracting businesses. While attending Warren G. Harding High School, from which he graduated in 1941, Goddard worked at a variety of summer and after-school jobs to earn money for his college education. At one time he managed a movie theatre with an annual business of $150,000.

Between September 1941 and February 1943, when he enlisted in the Army, Goddard attended three colleges: Mount Union College in Alliance, Washington and Lee University in Lexington, Virginia, and Temple University in Philadelphia, Pennsylvania. After his discharge from the Army in April 1946, Goddard returned to school, obtaining his M.D. degree three years later from George Washington University School of Medicine in Washington, D.C. He then interned for a year in a United States Public Health Service Marine Hospital in Cleveland, Ohio and after that set up private practice in Kalida, Ohio, a small town in the northwestern part of the state, near Lima. Within a year he became discontented with his career as a private practitioner. He told Barbara Yuncker in an interview for the New York *Post* (June 18, 1966) that it offered "plenty of chance for service, but none for initiative. I didn't see how I could have any impact. I like to be where the action is."

As a result he rejoined the Public Health Service in 1951 and went to Denver, Colorado as the medical officer in charge of the Federal Employee Health Service at the Denver Federal Center. There he launched the nation's first on-the-job medical care program for the center's 6,000 employees. In 1953 Goddard moved to Chapel Hill, North Carolina to administer health services in two county districts. A year later he left to work for a Master of Public Health degree at Harvard University. After receiving his degree *magna cum laude* in 1955 he served for a year in the Office of Program Development and Evaluation of the State Department of Health in Albany, New York, where he developed a driver research and testing center. In 1956 he was called to Washington, D.C. to set up and direct a national accident prevention program to minimize deaths, injuries, and disabilities from accidents of all types, especially automobile collisions. One of his Public Health Service colleagues has since recalled: "He took this [program] from nothing and developed it into one of our better programs. He was one of the people behind the auto-seat-belt drive."

In 1959 Goddard became the first Civil Air Surgeon of the Federal Aviation Agency, a government bureau that Congress had established only two years before in an effort to streamline non-military flying and to modernize the air navigation system. Working under General Elwood (Pete) Quesada, the F.A.A.'s administrator, he directed the medical program and took charge of reducing pilot error through physical testing. Goddard conducted the research that resulted in the setting of a compulsory retirement age at sixty for airline pilots. When his colleages failed to pay attention to Goddard's observation that no flying qualifications were required of hot-air balloon pilots, he himself applied for and got a license and even made a few balloon flights, a stunt that finally led the F.A.A. to set qualifications.

His demonstrated vigor, self-confidence, and flair for the dramatic probably helped to obtain for Dr. Goddard, in 1962, the rank of assistant surgeon general and the post of chief of the Public Health Service's Communicable Disease Center in Atlanta, Georgia. At thirty-nine he became the youngest chief the center had had since it opened during World War II. Starting as a small malaria-control and training center, it had since grown into a large operation where scientists were studying epidemics and developing a mass government vaccination program. Dr. David Sencer, Goddard's successor and former deputy in Atlanta, told Patrick Young of the *National Observer* (April 11, 1966): "Jim has a tremendous ability to see through things. The trappings get tossed aside and he carves down to issues. He's very quick mentally. Our staff learned to discard the fluff and get to the point."



DR. JAMES L. GODDARD

Soon after John W. Gardner was sworn in as Secretary of Health, Education, and Welfare in August 1965, he appointed an advisory committee to make recommendations for the reorganization of the Food and Drug Administration. The FDA had originally been established as an agency to protect the consumer from unsafe foods and drugs, but after the 1962 Kefauver-Harris amendments to the Pure Food and Drug Act also made it responsible for determining the effectiveness of drugs, its scope of activity greatly broadened. Unable to keep pace with those new responsibilities, it was bombarded by complaints from drug companies, physicians, Congressional investigators, and the general public. With an ever-growing backlog of applications for testing and marketing drugs, efficiency waned, morale hit an all-time low, pressing matters went unattended, and important decisions were deferred. Gardner's committee reported a need for basic changes in personnel and outlook, pointing out that in an agency constantly making life and death decisions, "laxity in management cannot be tolerated." Gardner decided that James L. Goddard was the man to effect such drastic changes and on January 17, 1966 Dr. Goddard was sworn in as commissioner, replacing George P. Larrick who retired after forty-two years of government service. "We searched long and hard to find the best man," Secretary Gardner declared at the swearing-in ceremony. "And we found him."

Within weeks after taking office, Goddard was living up to his reputation for thriving on controversy and challenge; moving swiftly to counter long-standing complaints from Congress of the FDA's laxity in policing the drug industry, he announced that Merck Sharp & Dohme had suspended clinical testing of MK-665, an oral contraceptive suspected of promoting cancer. Soon after, with characteristic decisiveness, he gave the CIBA Pharmaceutical Company twenty-four hours to remove Elipten, an anticonvulsant with harmful side effects, from the market. During the following months he removed more drugs from the market as being unsafe; banned approximately 250 antibiotic preparations, particularly throat lozenges, from the market because drugmakers had not proved their effectiveness; sought to curb misleading drug advertising; and started an investigation of possible criminal violations in the testing of two new drugs.

In a speech before the annual meeting in April 1966 of the Pharmaceutical Manufacturers Association in Boca Raton, Florida, Goddard charged that the industry was suffering from "the disease of irresponsibility." He said, "I have seen evidence that too many drug maufacturers may well have obscured the prime mission of their industry: to help people get well." A few weeks later, in an appearance before Congress, Dr. Goddard stated that the FDA had evidence that at least one-third of the big drug companies that year alone were violating the law with "false and misleading advertising."

Morale within the FDA climbed as Goddard relentlessly applied himself to the herculean task of running the agency with the dedication of a conscientious physician. However, not everyone took kindly to his new approach, and soon many resignations both in the upper and lower echelons began pouring in. Among them was that of Dr. Joseph F. Sadusk Jr., the agency's medical director. An authorized expansion program enabled Goddard to acquire a staff attracted by his ideas and vigorous approach, and the FDA began to receive many unsolicited applications for staff positions. Elinor Langer wrote in *Science* magazine (May 15. 1966): "He had apparently created a spirit not unlike that of the early days of the Peace Corps or the poverty program, drawing in people who recognized the hardships, but wanted to be in on the fight."

Goddard's critics were not without potent ammunition. Their charge that he had a penchant for making hasty decisions without adequate information, occasionally, at least, seemed to be true. After widely publicizing a survey that appeared to demonstrate that many trade-name drugs were not as good as similar products sold under generic names, Goddard was forced to concede that the study has been poorly conducted. At times he made controversial remarks that scandalized or insulted certain groups. In 1966 an indignant cry for his resignation went up after he told reporters that he opposed the punishment of persons caught possessing marijuana because he doubted that marijuana was any more harmful than alcohol. On another occasion he outraged pharmacists by predicting the eventual passing of the corner drugstore.

Even his most vociferous critics, however, cannot begrudge Goddard his positive achievements. Most notable among them was his signing of a contract with the National Academy of Sciences to conduct a review of the efficacy of approximately 4,000 drugs that had previously been approved by the FDA for safety only, between 1938 and 1962. By that move he not only found a way to catch up with the backlog of work brought about by the agency's new responsibilities for determining the efficacy of drugs, but improved the FDA's scientific status by linking it with the academy.

Citing personal reasons, Goddard announced, on May 21, 1968, that he was resigning as chief of the FDA, to be effective on July 1. At the time many observers speculated that he was leaving because he had not been chosen to head a projected new master agency within the Department of Health, Education, and Welfare that would include the FDA and be called the Consumer Protection and Environment Health Service. Goddard accepted a position with EDP Technology Inc. as vice-president in charge of the health science division in Atlanta, Georgia. EDP is a new company, with its home offices in Washington, D.C., that is engaged in medical and industrial systems analysis. Dr. Herbert L. Ley Jr., the FDA's medical director, was promoted to the post of commissioner to replace Goddard as of July 1, 1968.

Dr. Goddard belongs to the American Medical Association, the American Public Health Association, the Association of Military Surgeons, the Aerospace Medical Association, the American Association of Public Health Physicians, the Civil Aviation Medical Association, the Council of Medical Administrators, the Scientific Research Society of America, and the American Association for the Advancement of Science. His honors include the Liberty Bell Award from the Federal Bar Association, a Distinguished Service Award from the American Medical Authors, a Public Health Service Meritorious Service Medal, a Federal Aviation Agency Distinguished Service Award, and a George Washington University Award of Merit. In 1968 he was one of three physicians awarded the American Public Health Association's Bronfman Prize, the nation's highest public health award. Both the University of Michigan and Mount Union College have awarded him honorary Doctor of Science degrees.

James L. Goddard met Mildred Mae Miller while both were in the Army; he was a private and she was a commissioned nurse. On May 20, 1945 they were married. Mildred Goddard, who still keeps her nurse's license renewed, helped her husband through medical school by working between her own pregnancies. The Goddards have three children: Bruce, Margaret, and Patricia Ann. A tall, lean man with a square jaw and graying hair cut close to his head, Goddard has the reputation of being a "walk-fast, talk-fast, move-the-furniture" executive. To his amusement and delight his staff members at the FDA nicknamed him "Go-Go" Goddard. For relaxation he most enjoys hiking and camping with his family, but he also likes to go to the theatre, play bridge, golf, and cook. While working for the Federal Aviation Agency he obtained a pilot's license and soloed in a Piper Cub.

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GOODELL, CHARLES E(LLSWORTH, JR.)
(gōō-del′)

Mar. 16, 1926- United States Senator from New York; lawyer
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CHARLES E. GOODELL

On September 10, 1968, Governor Nelson A. Rockefeller of New York announced the appointment of Charles E. Goodell, Republican Representative of the state's Thirty-eighth Congressional District, to fill the unexpired term in the United States Senate of Robert F. Kennedy, who had been assassinated the preceding June. A member of Congress since 1958, Goodell had been relatively unknown outside of his native Jamestown area in upstate New York at the time of his appointment as the state's junior Senator. He is generally considered a political moderate—with a liberal record in a number of areas, notably civil rights—and one of the promising younger men in the Republican party. While in the House of Representatives, he served as chairman of the Republican Planning and Research Committee. Richard M. Nixon once referred to Goodell as "our egghead in Congress—a creative intellectual in the best sense of the word."

Charles Ellsworth Goodell Jr. was born in Jamestown, New York on March 16, 1926, the youngest of the six children of Dr. Charles Ellsworth Goodell, a surgeon, and of Francesca (Bartlett) Goodell. He grew up in Jamestown and attended Jamestown High School, where he won five varsity letters in baseball and football. During World War II he served briefly as a seaman in the United States Naval Reserve. Although he had originally intended to study medicine, Goodell switched to a prelaw curriculum during his junior year at Williams College in Massachusetts, where he was elected to Phi Beta Kappa and played on the baseball and football teams. One of the best catchers the Williams team ever had, Goodell was approached by major league scouts for the Cleveland Indians and the Brooklyn Dodgers, and he later played semiprofessional baseball in the Jamestown area.

After graduating from Williams College *cum laude* with a B.A. degree in 1948, Goodell entered Yale University Law School, where he obtained his LL.B. degree in 1951. During his last year in law school he supported himself by teaching chemistry and other sciences at Quinnipiac College in nearby Hamden, Connecticut. A Ford Foundation faculty scholarship enabled Goodell to continue his studies at the Yale University Graduate School of Government, which awarded him an M.A. degree in 1952. He was recalled to active duty during the Korean War as a first lieutenant in the Air Force, serving on the Judge Advocate General's staff as a defense attorney in court martial cases.

Goodell became a member of the Connecticut state bar in 1951 and of the New York state bar in 1954. Recommended by United States Supreme Court Justice Robert H. Jackson, who was a friend of his father, he served in 1954-55 in Washington, D.C. as a Congressional liaison assistant with the United States Department of Justice under Assistant Attorney General William P. Rogers. From 1955 to 1959 he was a partner in the Jamestown law firm of Van Vlack, Goodell and McKee. In September 1958 he was elected chairman of the Chautauqua County Republican committee.

On February 17, 1959 Congressman Daniel A. Reed, a conservative Republican who represented what was then the Forty-third Congressional District of New York State, died after forty years in office. A special election was scheduled for May 26 to fill the unexpired portion of his term, extending to December 31, 1960. Nominated as a compromise candidate, Goodell campaigned on a platform favoring an uncontrolled farm economy and defeated his Democratic opponent, Robert E. McCaffrey, by a two-to-one margin. He was sworn in on June 3, 1959 as a member of the House of Representatives in the Eighty-sixth Congress.

Elected to the Eighty-seventh Congress in 1960, Goodell was reelected to the Eighty-eighth, Eighty-ninth, and Ninetieth Congresses. The Forty-third Congressional District, consisting of the predominantly agricultural counties of Allegany, Cattaraugus, Chautauqua, and Livingston, was changed under the Congressional reapportionment that followed the 1960 census to the Thirty-eighth, which comprises the five counties of Allegany, Cattaraugus, Chautauqua, Schuyler, and Steuben.

In the House of Representatives, Goodell was assigned to the House Administration Committee and the Education and Labor Committee. Campaigning for Richard M. Nixon for President in 1960, he was a member of the Republican "truth squad" that followed the rival candidate John F. Kennedy on his campaign tours. Goodell's early record as a Congressman was essentially conservative. Although he supported the 1960 Civil Rights Act, he voted against such measures as the School Construction Assistance Act of 1960 and the Housing Act of 1961. He opposed the 1962 foreign aid bill because he objected to the granting of assistance to allegedly pro-Communist nations.

On the other hand, as a member of the Education and Labor Committee, Goodell played a significant role in the adoption of important educational measures. In 1961 he advanced a compromise scholarship plan as a substitute for the administration's $900,000,000 college-aid bill after the committee had stalled on the question as to whether the funds allocated to the program should be given as grants or loans. Goodell's plan, authorizing $300,000,000 to be spent on scholarships, enabled the bill to clear the committee on its way to final passage later in the year. That same year Goodell was the only Republican who voted with the Democratic majority in the Education and Labor Committee in favor of a bill extending the 1958 National Defense Education Act. A program for the education of preschool children in impoverished areas, proposed by Goodell in 1961, evolved into the Head Start project, which went into effect in 1965.

A bill providing protection for beneficiaries of employee welfare and pension funds, passed in 1962, included two amendments by Goodell to make the program more economical and efficient. That year he cosponsored the House version of the manpower training and development program, and he was generally credited with getting the program through the House.

In January 1963 Goodell and Robert P. Griffin of Michigan led a revolt of "Young Turks" among House Republicans that unseated Charles B. Hoeven of Iowa, a member of the "old guard," as chairman of the House Republican Conference and replaced him with Gerald R. Ford Jr. of Michigan. Conservative as well as liberal Republicans took part in the rebellion, which sought to give a greater voice to younger and more dynamic members of the House. It culminated two years later with the displacement of old guard Republican Charles A. Halleck of Indiana by Ford as House Minority Leader.

In voting on key issues during the Eighty-eighth Congress, Goodell supported the 1963 Revenue Act and the 1964 Civil Rights Act. He opposed the Economic Opportunity Act of 1964, which contained much of the administration's antipoverty program. As the ranking Republican member of the House Education and Labor Committee, Goodell led Republican criticism of proposed Youth Corps legislation in March of 1963 as "expensive and backward-looking approaches to the problems of the depressed 1930's and not to the challenges of the modern 1960's" and called for more emphasis on vocational training rather than on conservation or social service work.

At the 1964 Republican National Convention in Chicago, Goodell served as assistant platform chairman for domestic affairs under chairman Melvin R. Laird of Wisconsin. Although he originally voted for Governor William W. Scranton of Pennsylvania as the G.O.P. Presidential candidate, he ultimately supported the party's nominee, Senator Barry M. Goldwater of Arizona. Earlier, Goodell had told a reporter that Goldwater would have to accept a strong civil rights plank if he became the Presidential nominee.

In early 1965 Goodell, as a member of a general education subcommittee, took part in hearings on President Lyndon B. Johnson's program for aid to elementary and secondary schools. Although he voted against the Elementary and Secondary Education Act of 1965 after unsuccessfully introducing amendments to correct what he viewed as its shortcomings, he conceded that it was "a major development in education." In the Eighty-ninth Congress, Goodell voted for Medicare, the Appalachian Regional Development Act, the Foreign Assistance Act, and the Voting Rights Act. He opposed "demonstration cities" grants and voted against efforts to delete provisions for open housing from the 1966 Civil Rights Act.

When Gerald R. Ford became House Minority Leader in January 1965 he tried to elevate Goodell to a position of leadership, first by backing him for assignment to the House Ways and Means Committee and then as chairman of the House Republican Policy Committee. Blocked by the Old Guard in both attempts, Ford on February 3, 1965 created an eight-member Planning and Research Committee with Goodell as chairman. Designed to develop legislative programs and promote constructive party policies on national issues, the new panel took over much of the work of the Republican Policy Committee.

One of the early assignments of the Planning and Research Committee was the preparation of a "white paper" dealing with President Johnson's Vietnam policy. Although it supported the United States role in Vietnam, the report, which was released in August 1965, criticized certain aspects of the Administration's policy. Replying to Democratic charges that the report was politically motivated, Goodell declared that it was "not intended to be a political doctrine" but a "scholarly and thoroughly documented" study of events leading to the existing situation.

In September 1965 Goodell served on an elections subcommittee of the House Administration Committee. Its members considered the challenge by members of the Mississippi Freedom Democratic party to unseat the five Mississippi Representatives on the ground that Negroes were prevented from taking part in the 1964 elections. The subcommittee recommended that the Representatives be seated for the current Congress, since the challengers had not availed themselves of the legal recourses open to them to have their candidates placed on the ballot. "The biggest thing I wanted to get into the report was that we will unseat members in the future and will enforce the Voting Rights Act," Goodell declared after the subcommittee had completed its study.

In late 1965 he went on a nationwide six-week fact-finding tour to assess the effectiveness of the Johnson Administration's antipoverty program. He pinpointed many abuses in the year-old program, including financial mismanagement and—central to all the problems, in his estimation—failure of the law to assign to the poor a roel in policy making.

In a major speech on the House floor in May 1966, Goodell urged that the United States promote a plebiscite in South Vietnam to test North Vietnam's demand that the National Liberation Front assume full political control in that country. With reference to the forthcoming South Vietnamese elections, he declared: "A meaningful election requires a direct vote on the basic issue of the war. . . . It is important that those who draft the . . . constitution and those who hold public office know the sentiments of the voters on this issue."

In June 1967 Goodell and Albert H. Quie of Minnesota led a group of Republicans in offering an alternative to the Administration's antipoverty program during consideration of the Economic Opportunity Amendments. In their program, called "Opportunity Crusade," the Republican Representatives urged that the states and private industry take over a greater share of the war against poverty, and that many of the functions of the Office of Economic Opportunity be transferred to other federal agencies. Although the Opportunity Crusade was rejected by Democratic majorities in both House and Senate, some of its proposals were adopted, including a provision for "residential skills centers" in urban communities.

In March 1968 Goodell led a group of eight Republican Congressmen in proposing cuts amounting to $6.6 billion in the Administration's budget, of which some $2.5 billion could be diverted to urban affairs and other social problems. Also in 1968, he voted for $1.9 billion in antipoverty appropriations, and he rounded up Republican support for the 1968 civil rights bill. He sponsored a plan for Negro property ownership, devised by the Congress for Racial Equality (CORE), that was included in the 1968 Republican platform. With Democratic Representative Morris K. Udall of Arizona he cosponsored a plan under which the candidate with the largest popular vote in a national election would become President in the event that no candidate received a majority of electoral college votes.

At the 1968 Republican National Convention, in Miami Beach, Florida, Goodell at first supported the Presidential candidacy of Nelson A. Rockefeller and he took part in the effort to draft Mayor John V. Lindsay of New York for the Vice-Presidency. He accepted with some reservations the nominations of Richard M. Nixon for President and Spiro T. Agnew for Vice-President. As a member of the platform committee, he was largely responsible for the inclusion of strong planks on civil rights and urban problems in the party platform, and he helped to draft the compromise plank on the Vietnam war. According to Rowland Evans and Robert Novak, writing in the Washington *Post* (August 2, 1968), "All that prevented the Nixon platform . . . from being very nearly as conservative as the Goldwater platform of 1964, was one member of the executive committee: Representative Charles Goodell of New York."

For more than three months following the death of Senator Robert F. Kennedy at the hands of an assassin on June 6, 1968, the junior Senatorship of New York remained vacant. From the beginning, Goodell was considered a leading contender for the seat. On announcing Goodell's appointment to the Senate seat on September 10, 1968, Governor Rockefeller declared that he sought to "give continuity to Senator Kennedy's efforts in so many areas." Questioned by newsmen, Goodell declared that the United States "should not be involved in a ground war in Southeast Asia" and proposed a thirty-day halt in the bombing of North Vietnam. He also urged the immediate passage of the nuclear nonproliferation treaty with the Soviet Union, and he declared his support for the nomination of Abe Fortas (who subsequently withdrew from the appointment) as Chief Justice of the Supreme Court.

Sworn in on September 12, 1968, as the youngest Republican member of the Senate, Goodell was assigned to the Aeronautical and Space Sciences Committee and to the Agriculture and Forestry Committee. He has appointed Alfred E. Cowles, a Negro, who was formerly executive director of the Washington State Board Against Discrimination, as his press secretary. During his first month in the Senate, Goodell voted in favor of the Administration's foreign aid and defense appropriations bills. He collaborated with New York's senior Senator, Jacob K. Javits, in blocking a proposed Senate cutback in Medicaid funds that would have cost New York State nearly $130,000,000 in federal aid. On November 12, 1968 a federal court rejected suits by citizens' committees to force a special election in November 1969 and ruled that Goodell could serve in Kennedy's Senate seat until December 1970.

On August 28, 1954 Charles E. Goodell married Jean Marie Rice of Buffalo, a former school nurse. Their five sons are William Rice, Timothy Bartlett, Roger Stokoe, Michael Charles Ellsworth, and Jeffrey Harris. Six feet tall and athletic in build, Goodell has graying brown hair and blue eyes. He is a pipe smoker. An avid sports fan, he plays baseball and football with his sons, and he also enjoys swimming and water-skiing. His reading interests range from Perry Mason mystery novels to poetry and politics. He often attends the Chautauqua Institute near Jamestown. Goodell is an Episcopalian.

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GOODMAN, PAUL

Sept. 9, 1911- Author
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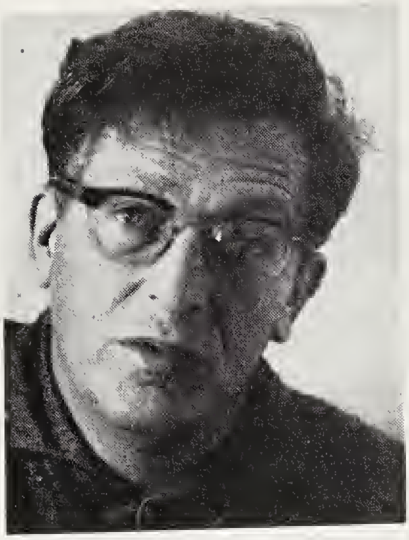
The father figure of the New Left is Paul Goodman, a communitarian anarchist-pacifist of protean intellect and prolific pen. Since the 1930's Goodman has voiced his passionate appeal for a more humane society through a constant flow of essays, poems, plays, books of nonfiction, short stories, and novels, including the massive *The Empire City*. He remained an underground hero with a relatively small following until the publication in 1960 of *Growing Up*



PAUL GOODMAN

Absurd, a bristling indictment of American society and a spirited defense of the young who drop out of it. "I have only one [subject]," Goodman has said, "the human beings I know in their man-made environment," but that one subject has taken him into areas as varied as city planning, education, and psychotherapy. His book on city planning, *Communitas* (1947; second revised edition, 1960), written with his brother, Percival, a noted architect, has become a classic in its field.

Richard Kostelanetz in the New York *Times Magazine* (April 5, 1966) has succinctly outlined the radical philosophy that infuses all of Goodman's work: "These anarchist sympathies are pragmatic and reformist rather than apocalyptic. Essentially, Goodman believes that man is creative, loving, and communal; but the institutions and roles of behavior that he creates serve to alienate him from his natural self. Moreover, once society's organizations become more important than the individuals who comprise them, then man must suppress his humanity to suit the inhuman system. As an anarchist, Goodman favors rejecting institutional life and working toward decentralization of social functions into smaller units that suit the needs of men. . . . His . . . basic anarchist principle [is]: human beings are innocent; bureaucracies create evil."

The youngest of three children, Paul Goodman was born in Greenwich Village, New York City on September 9, 1911 to Barnett and Augusta Goodman. His father failed in business and deserted the family when Goodman was an infant, and Mrs. Goodman moved with her daughter and two sons from Washington Square to a cheap slum apartment on the Upper East Side of Manhattan. Mother and daughter went to work to support the family, and Goodman's brother, Percival, left home. Much of Goodman's time after school was spent alone, in an empty apartment.

A thorough religious training in a Hebrew school left Goodman with the interest in theology that is still reflected in his work. He received his secondary education at Townsend Harris High School, an elite liberal arts school, now no longer in existence, within the New York Public School system. A classmate quoted by Richard Kostelanetz in his New York *Times Magazine* article recalled: "Those bona fide geniuses like Goodman and Konrad Gries [now professor of classical languages at Queens College] loused it up for all the normal geniuses, because they got such high scores on the exams."

In 1927 Goodman graduated from Townsend Harris High School at the head of his class and entered the College of the City of New York. The professor who influenced him most at CCNY was Morris Raphael Cohen, the philosopher of logical analysis who taught his students to challenge accepted dogmas in order to think critically and responsibly. The reading that influenced him most as an undergraduate was the work of Peter Kropotkin, which inspired in him the communitarian anarchism that infuses all of his thought. With a record of straight A's behind him, except in public speaking, Goodman took his B.A. degree at CCNY in 1931.

After graduating from CCNY, Goodman, supporting himself by reading movie scripts at home for Metro-Goldwyn-Mayer at $10 a week, continued his formal education by simply walking into classes he liked and, without registering, taking a seat. It was thus that he came to the attention of Richard McKeon, professor of philosophy at Columbia University, who recognized his genius and treated him as if he were a regular member of the class. One of the papers he wrote for McKeon, "Neo-Classicism, Platonism, and Romanticism," was published in the *Journal of Philosophy* in 1934. Not long after, James Laughlin began including short stories by Goodman in his *New Directions in Prose and Poetry* annuals, and James Burnham and Philip Wheelwright published essays by him in their review *Symposium.* In the late 1930's Goodman became a contributor, at first of cinema criticism and later of poetry and writings in other genres, to the *Partisan Review.* Later his work appeared in *Poetry,* the *Black Mountain Review,* the *Cambridge Review,* the *Nation,* and the *Quarterly Review of Literature,* among other periodicals.

Meanwhile, Richard McKeon, who had moved to the University of Chicago, arranged for Goodman to lecture on Engish literature there while working for a Ph.D. degree. The degree was almost within Goodman's grasp when, in 1940, he was dismissed for what Richard Kostelanetz has described as "nonconformist sexual behavior." He later left teaching positions at the Manumit School of Progressive Education in Pawling, New York and at Black Mountain College in North Carolina under similar clouds, according to Kostelanetz.

Five poems written by Goodman in the style of the classic Japanese Noh dance-drama were published, along with an essay on Noh, under the title *Stop-Light* by the Vinco Publishing Company in 1941. The construction of his sprawling novel *The Empire City* began with *The Grand Piano* (Colt Press, 1942), in which an eleven-year-old Manhattan school drop-out named Horatio Alger, Goodman's Candide-cum-Everyman, begins his antic, picaresque journey through the depths of a spiritual bohemia that is on the surface comically fantastic and at base deadly serious.

Most of the critics who were entertained by *The Grand Piano* were bored by *The State of Nature* (Vanguard, 1946), in which Goodman moved Horatio into adolescence and confrontation with World War II. Goodman tended to be declamatory because the subject was too close to him personally. He has recalled: "I was having a disagreement with the Selective Service [during the war] and was set to go to jail, though this was entirely against both my prudent principles and my wishes. My philosophical and political position was Dodging. Fortunately, the United States and I came to an accomodation."

Vanguard Press published Goodman's *The Facts of Life,* a book of short stories, in 1945, and *Art and Social Nature,* a collection of essays, in 1946. In *Kafka's Prayer* (Vanguard, 1947) Goodman analyzed the work of Franz Kafka in the light of Kafka's statement that writing is a form of prayer, and in the opinion of some critics he succeeded only in compounding Kafka's opacity. With radical common sense and a bold inventiveness comparable to that of Le Corbusier, Paul and Percival Goodman in *Communitas* (University of Chicago Press, 1947) challenged the prevalent, inert assumption that the quality of human life in cities must be an accident of chaotic urban growth. In text and drawings they showed the feasibility of planning and implementing drastic changes to make metropolitan centers suitable environments for good human living.

The books that Goodman published in the 1930's, 1940's, and 1950's constituted only a small portion of the manuscripts he had on hand. Among the manuscripts for which he could find no publisher was the book that he still considers his best single work, *The Dead of Spring,* the third and most rueful book of *The Empire City.* With money solicited from friends, he published *The Dead of Spring* privately in 1950. In the same year New Directions published *Break-Up of Our Camp,* a collection of Goodman's short stories.

In the late 1940's and early 1950's Goodman underwent psychotherapy and, typically, the experience overflowed into all aspects of his life and work. With Dr. Frederick S. Perls and Professor Ralph Hefferline he wrote *Gestalt Therapy* (Julian Press, 1951). Friends and acquaintances began coming to Goodman for help with their psychic problems, and before long he found himself spending more than twenty hours a week as a lay psychotherapist with the New York Institute for Gestalt Therapy. Those clients who were able to do so paid him, and his weekly income, previously about $40, rose to $100. The 5 x 8 Press published *Parents' Day,* a novel by Goodman, in 1952. Goodman finally received his Ph.D. from the University of Chicago in 1954, when that university's press published his doctoral thesis, *The Structure of Literature.*

The second half of the 1950's was the nadir of Goodman's life, filled with despair, anguish, and moments even of madness. His marriage seemed to be disintegrating, his daughter Susan was ill with polio, and publishers were rejecting his work as if he were blacklisted. "I am continually tormented by not being published," he wrote in his journal of the period, *Five Years: Thoughts in a Useless Time* (Brussel and Brussel, 1967). "I am continually nagged by my original sin: to be Virgil and manufacture a meaning for this Empire. But instead I come on like a Cicero who has never had his day."

In reviewing *Five Years* in the New York *World Journal Tribune* (March 5, 1967), Theodore Solotaroff summarized its contents thus: "The neglect he [Goodman] suffered was sadly at odds with his grand, and grandiose, dream of working in a 'rational community,' of being 'aggressive for the general welfare.' Except for an occasional university conference and his practice as a lay analyst, he talked mainly to himself, carrying on his incredibly diverse intellectual life—philosophy, religion, semantics, psychiatry, education, social and political theory, music, letters—in the little notebooks that make up this volume. The rest of the time he prowled for sex: an earnest, pipe-smoking Socrates of the bars and docks and playgrounds of Manhattan, the streets and cafes of Europe. Because he was faded and unhandsome, because he was attracted to rough trade, because he refused to pay, he endured a good deal of fear and frustration. . . . He suffered cruelly from . . . the anxiety that his proud intelligence, his sword and his shield, had become unreliable and perverse."

In 1959 Bobbs-Merrill published as one novel all four books—including the previously unpublished "The Holy Terror"—of *The Empire City.* Aside from the tedious World War II segment, Goodman's lively, variegated experiment in epic fiction, by turns wry and comic, lyrical and elegiac, drew almost unanimous superlatives from reviewers. "Nothing that we have lived or lived through during the past generation escapes having its absurdities uncovered," Richard Gilman wrote in *Commonweal* (July 31, 1959), and Robert Phelps in the New York *Herald Tribune Book Review* (June 28, 1959) described the work as "not so much written as whistled, laughed, teased, prayed" and "as close to imparting a man's gratuitous love for his own kind as mere language ever can."

Until 1960 Goodman lived on the periphery of society, close to failure and poverty, a minor prophet with a limited coterie. His status and fortunes suddenly rose with the publication of *Growing Up Absurd: Problems of Youth in the Organized System* (Random House, 1960), which appealed to a vast and growing number of disaffected young people looking for a clarification of their own unformulated feelings. The indictment that he documents in detail in *Growing Up Absurd* is put concisely in his introduction to the book: "Our abundant society is at present simply deficient in many of the most elementary objective opportunities and worthwhile goals that could make growing up possible. It is lacking in enough man's work . . . in honest public speech . . . in the opportunity to be useful. It thwarts aptitude and creates stupidity. It corrupts ingenuous patriotism. It corrupts the fine arts. It shackles science. It dampens animal ardor. It discourages the religious convictions of Justification and Vocation. It dims the sense that there is a Creation. It has no Honor. It has no Community." Typical of the sympathetic notices the book received was that in the New York *Times Book Review* (October 30, 1960), by John Kenneth Galbraith, who observed that Goodman "deserves more attention than other, less conscientious objectors."

Goodman brought together some of his essays on civil disobedience in *Drawing the Line* (Random House, 1962). The earliest of the essays was the "May Pamphlet," written by Goodman in 1945 to clarify his own mind about his disagreement with his draft board at that time. The essential message of the 1945 essay, as summarized by Goodman in 1962, was "that it is self-betrayal on some concrete issue, which inwardly one knows to be crucial, that breaks the spirit and destroys integrity." In his preface to *Drawing the Line* he noted that his tone had changed over the years, but not his essential position. "The main thing that I have to teach my young friends," he wrote, "is not the doctrine of Drawing the Line, but . . . [that] a man can hold such a doctrine and more or less live it during years of vicissitudes, and be still pitching. It is not impossible to 'make it,' to be somewhat accepted by the great world; but if you are still conscious, you will be stricken with the same dismay."

Goodman's first major work on education was *The Community of Scholars,* published by Random House in 1962. In it he deplored the overgrowth of administrative machinery in American universities and suggested a return to smaller units in which a community atmosphere would be possible. In a second book on the subject, *Compulsory Mis-Education* (Horizon Press, 1964) he described students as "the major exploited class" in our society and suggested experiments in new educational forms, from voluntary schools to practical apprenticeships. Fundamentally," Goodman has said, "there is no right education except growing up into a worthwhile world. Indeed, our excessive concern with problems of education at present simply means that the grown-ups do not have such a world."

A talent as quick, prolific, and wide-ranging as Goodman's leaves in its wake a body of work that is, inevitably, uneven in artistic quality, and excrescence is particularly noticeable in his fiction, drama, and verse. Daniel Talbot in the New York *Times Book Review* (October 30, 1960) wrote of *Our Visit to Niagra* (Horizon Press, 1960), a collection of short stories heavily political and sociological in tone: "The book suffers from its didacticism, [but] there are some occasional delightful surprises." His plays were produced at the Living Theatre and other off-Broadway houses in the 1950's and 1960's, and three of them were published by Random House in 1965 under the title *The Young Disciple/Faustina/Jonah.* His poetry was collected in *The Lordly Hudson* (Macmillan, 1962) and *Hawkweed* (Random House, 1967). "Rhythmically, most of the story poems tend to go flat," the poet Denise Levertov has written, "and inventive though Paul Goodman is he cannot put life, for me, into the long-since-dead ballade." But Miss Levertov added that Goodman's sonnets are "among the few readable sonnets of the century" and that some of his other poems are "marvels of true, peculiar, irreducible poetry."

The Massey Lectures delivered by Goodman over the Canadian Broadcasting Corporation network were published under the title *Like a Conquered Province: The Moral Ambiguity of America* (Random House, 1967). Among his other works of nonfiction are *Utopian Essays and Practical Proposals* (Random, 1962), *The Society I Live in Is Mine* (Horizon, 1963), and *People or Personnel* (Random, 1965). *Making Do,* a novel heavy with the idea that personal contact should ideally be communal and psychosexual, was published by Macmillan in 1963. Goodman edited *Seeds of Liberation* (Braziller, 1965) and contributed to *Identity and Anxiety* (Free Press, 1960), edited by M. R. Stein, D. M. White, and A. J. Vidick. He is an editor of *Liberation* magazine and a former editor of *Complex* magazine. He has contributed to *Playboy,* the *New York Review of Books, Esquire, Harper's,* and *Mademoiselle,* among other periodicals. Portions of *Growing Up Absurd* were first published in *Commentary.*

Paul Goodman and his wife, Sally, live with their young daughter, Daisy Jane, in a modest, nondescript apartment on West 20th Street in Manhattan. Their older child, Matthew, was killed in a fall while mountain climbing in 1967. Goodman's marriage is common law, because, as he explained to Richard Kostelanetz, "I don't think that people's sexual lives are any business of the state; to license sex is absurd. On the other hand, I have no objection to a religious ceremony." By a previous wife Goodman has a daughter, Susan. The family spends part of each year on a farm it owns in North Stratford, New Hampshire. In the city, Goodman's chief regular physical recreation is playing handball with teenagers in a Lower East Side park on Saturdays.

Richard Kostelanetz gave this portrait of Goodman in his New York *Times Magazine* article: "Medium of height, still thin of build, he looks at least a dozen years younger than he is, and incredibly relaxed for a man so active and productive. He talks easily and engagingly, occasionally filling his pipe or exchanging it for a new one. . . . His graying brown hair is long, dry, stiff, and unruly; his dress generally as informal as his language and habits."

Since his apotheosis in the early 1960's, Goodman has been in constant demand as a lecturer and consultant to a wide variety of governmental and private bodies. In 1964, for example, he was Knapp Professor at the University of Wisconsin, and in 1966 he taught at San Francisco State College's Experimental College. He has also conducted seminars on "Education and the Great Society" at the Institute for Policy Studies in Washington, D.C. "Despite the alleged temptations," Goodman has said, "I do not find that being a well-known author and being called on for public speeches has reconciled me to the American way of life. Our Establishment does not improve on closer acquaintance. One advantage of being a 'success' is that I can now say my say without being accused of sour grapes." Sometimes what he has to say leaves an unprepared audience gasping, as when he told a convention of the National Security Industrial Association: "You are the military industrial of the United States, the most dangerous group of men at present in the world, for you not only implement our disastrous policies but are an overwhelming lobby for them, and you expand and rigidify the wrong use of brains, resources, and labor so that change becomes difficult."

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GOODWIN, RICHARD N(ARADHOF)

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RICHARD N. GOODWIN

An important architect of both New Frontier and Great Society policies, Richard N. Goodwin started his political career as a speechwriter to John F. Kennedy while Kennedy was in the United States Senate. During the Kennedy Administration Goodwin became a trusted adviser to the President on Latin American affairs, and when Lyndon B. Johnson entered the White House he became one of Johnson's chief speechwriters. After his disenchantment with the Johnson Administration, Goodwin played key roles in the campaigns of both Robert F. Kennedy and Eugene McCarthy for the 1968 Democratic Presidential nomination.

The son of Joseph C. Goodwin, an engineer, and Belle (Fisher) Goodwin, Richard Naradof Goodwin was born on December 7, 1931, in Boston, Massachusetts. Naradof was the name of his father's family at the time of their immigration from Poland in the nineteenth century. After growing up in Brookline, Massachusetts, Goodwin entered Tufts University, from which he graduated *summa cum laude* and first in his class in 1953. He then went on to Harvard Law School, where, after interrupting his studies to serve two years in the Army, he became president of the *Harvard Law Review*. Goodwin later described Harvard as a "great experience, a great intellectual test. A large number of bright people were suddenly concentrated together and for the first time we had to strain to the limit of our capacities." He graduated in 1958—again *summa cum laude* and number one in his class.

After Harvard, Goodwin served one year as law clerk to Supreme Court Justice Felix Frankfurter. In 1959 he joined the staff of the House subcommittee on legislative oversight, which was investigating rigged television quiz shows and disc jockey payola. Later the same year he came to the attention of Robert Kennedy, who arranged for him to join his brother's staff as a speechwriter. As Richard Rovere commented in a *New Yorker* article (November 30, 1963), "He could, it turned out, write about anything—briskly, and by the yard—because, it turned out, he knew about everything, or knew something about everything." With Theodore C. Sorenson, Goodwin wrote a large percentage of the speeches John F. Kennedy made during the 1960 Presidential campaign.

When Kennedy took office in January 1961, Goodwin was appointed an assistant special counsel in the White House. His chief area of responsibility was Latin America, although he had never traveled in the region and spoke no Spanish. President Kennedy, however, put more confidence in broad, general knowledge than in narrow expertise, and Goodwin did not disappoint him. By studying hard, he soon became an acknowledged authority on Latin American affairs. He deserves major credit for the establishment of the Alliance for Progress, the name for which he had coined during the Presidential campaign. He conceived the idea of Kennedy's triumphant visit to Colombia and Venezuela in 1961 and convinced the President that he should go, despite prophecies of disaster by some State Department officials. A New York *Times* journalist (November 22, 1963) reported that Kennedy had made a mock threat to Goodwin before their departure: "Dick, if this doesn't work, you can just keep on going South." In late August 1961 Goodwin came under fire for having allegedly conferred with Major Ernesto "Che" Guevara, then Cuba's Minister of Industry, during the course of a visit to Punta del Este, Uruguay for an inter-American economic conference earlier in the month. After questioning Goodwin, however, the Senate Foreign Relations subcommittee on Latin America announced it was satisfied that Goodwin's encounter with Guevara had been a casual and unplanned meeting at a cocktail party.

On November 26, 1961, as part of a major reorganization of the White House and the State Department, President Kennedy announced Goodwin's appointment as Deputy Assistant Secretary of State for Inter-American Affairs. In the New York *Times* (November 28, 1961) Tom Wicker quoted a well-informed official as saying that the effect of the move was "to put a man who is doing a large part of the job in the logical place for it to be done." Some observers attributed the move to other motives. According to Hugh Sidey in *Life* magazine (October 3, 1966), Goodwin had proved himself "so abrasive on occasion that John Kennedy had to move him out of the White House." Goodwin was only twenty-nine years old at the time of his State Department appointment; when his next birthday came round, according to *Life* editor George P. Hunt (April 14, 1967), a White House aide happily exclaimed, "Thank God, Dick. Now at least we can start telling people you're 'in your thirties.'"

In his first months in the State Department, Goodwin continued to play a key role in United States relations with Latin America. He worked to unite Western Hemisphere nations against Castro at an OAS foreign ministers meeting in January 1962 and traveled to Paris the following month to urge NATO members to reduce or cut off trade with Cuba. In March he visited Chile to review the country's development plans with Chilean officials.

Meanwhile Goodwin was becoming an increasingly controversial figure. He was disliked by some State Department veterans who, resenting his youth and comparative inexperience and envying his closeness to the President, often accused him of brashness and a highhanded use of authority. As one of the figures chiefly responsible for the Alliance for Progress he also came under attack by conservative Congressmen who took a dim view of that program. Yet, as Tad Szulc noted in the New York *Times* (April 29, 1962): "None of his critics has specified that any of Mr. Goodwin's activities has damaged United States interests. Most Latin-American diplomats . . . have reacted favorably to Mr. Goodwin."

In the summer of 1962 Goodwin took temporary leave from the State Department to arrange an international conference sponsored by the Peace Corps. It aimed at encouraging the mobilization of skilled manpower in underdeveloped countries. Although he was slated to return to his former job in November, Peace Corps director Sargent Shriver announced on December 12 that Goodwin would head an international secretariat to help other countries organize peace corps programs. Anticipating speculations that Goodwin's new position might imply a fall from grace, Presidential assistant McGeorge Bundy assured reporters that the move was not a demotion and pointed out that Goodwin was "one of the ten or twenty New Frontiersmen that the President really respects."

Goodwin expressed satisfaction with his new job and enthusiasm about the way the peace corps idea was being received in underdeveloped countries around the world. According to Richard Rovere (*New Yorker*, November 30, 1963), his relationship to the President remained close. He continued to write speeches on almost every topic and still served as an important adviser on Latin America. On November 22, 1963, the day of the President's assassination, the New York *Times* ran a report by Milton Esterow that Goodwin was expected to return to the White House within a few weeks as Kennedy's special consultant on the arts and chairman of his proposed Advisory Council on the Arts.

Shortly after the assassination, Presidential assistant Bill D. Moyers, who had worked closely with Goodwin at the Peace Corps, called on him to write a speech for the new President to deliver before a group of Latin American diplomats. Then in late January, President Johnson asked him to prepare a Presidential statement on the Panama crisis. After its release to the press on January 23, 1964 Goodwin unofficially left the Peace Corps to become a White House speechwriter. In one of his first drafts he coined the phrase "The Great Society" and later worked on the speech that outlined its program.

On December 10, 1964, the White House formally announced the appointment of Goodwin as a special assistant to President Johnson. The following month the President explained that Goodwin would specialize in urban affairs and conservation at a salary of $28,500 a year. Civil rights and the arts were later added to his responsibilities and he continued to write speeches for the President. Involved in the shaping of domestic policy, Goodwin believed that the chief task of the Johnson Administration was to improve the physical environment and the quality of American life. He told a group of foreign students in July 1965, "Thus the Great Society is concerned not with how much, but how good—not with the quantity of our goods but the quality of our lives."

Despite urging from President Johnson that he stay on, Goodwin left the White House in September 1965 to accept a fellowship at the Center for Advanced Studies at Wesleyan University. He indicated, however, that he would be available to perform occasional writing assignments for the White House. At the time of his departure Goodwin told the President, "In a very short time you have ensured yourself a place as one of the great leaders of this country. . . . No one has ever shown greater kindness or warmth toward me. . . . I will always try to repay it with loyalty and devotion." Johnson replied that Goodwin's service had been "a blessing to the country, for within the high councils of government you have articulated with great force and persuasion man's hunger for justice and his hopes for a richer life."

Shortly after leaving the White House, Goodwin accompanied Robert Kennedy on a trip to Latin America, where they almost drowned while paddling a canoe down a branch of the Amazon in a tropical storm. A few weeks later Goodwin helped to prepare the 1966 State of the Union message. It turned out to be his last service to the Johnson Administration. Goodwin's doubts about the Administration's Vietnam policies had multiplied since he left the White House, and in April 1966 the *New Yorker* ran an article in which he analyzed the war as a series of escalating blunders. That summer Random House published Goodwin's expanded version of the article entitled *Triumph or Tragedy: Reflections on Vietnam.* Writing in the *New York Review of Books* (June 23, 1966), Hans J. Morgenthau felt that the book revealed the "ambiguous political position" of the author, who was trying to remain "residually loyal" to the Administration while assuming the "role of an intellectual with a critical mind of his own." But in September 1966 Goodwin left all ambiguity behind when he delivered a speech before the national board of the Americans for Democratic Action that called for the establishment of a national organization of war critics. Clearly, he had given up on Johnson and decided to work against him and the war. By October 1966, according to Daniel Yergin in *New York* (July 22, 1968), he was already urging Robert

Kennedy to run for the Presidency in 1968, because he was sure Johnson could be beaten.

After serving as Jacqueline Kennedy's attorney in her battle with William Manchester over the publication of his *Death of a President* in the winter of 1966-67, Goodwin continued to speak out on public issues. In the June 1967 issue of *Commentary* he called for the decentralization of government programs, and in the September 16 issue of the *New Yorker*, writing under the pseudonym "Bailey Laird," he mapped a strategy for defeating Johnson.

When Robert Kennedy failed to enter the race by early 1968, Goodwin, then a visiting professor of public affairs at the Massachusetts Institute of Technology, decided to join Senator McCarthy's campaign in New Hampshire. In preparing the speeches and the campaign literature, Goodwin clearly defined the issues, and he was responsible for much of the progressive cast of that campaign. In the weeks following McCarthy's New Hampshire victory, after Senator Kennedy had announced his candidacy and President Johnson had withdrawn from the race, Goodwin was forced to make a difficult decision. He decided to forsake McCarthy and join the Kennedy camp, explaining to the press: "Kennedy has been a close friend of mine for years, and it's very hard for me to play a major part in a campaign, one of whose purposes is to end the political hopes of my friend." Concentrating his efforts on the mass media, he spent much of his time preparing films for the Kennedy campaign.

On June 5, 1968 Goodwin was helping Kennedy to prepare his acceptance speech in California a few minutes before the Senator was shot. "The assassination has real impact, but you get over it if you want to continue in public life," he later said (as quoted by Daniel Yergin in *New York*, July 22, 1968). "The death of John Kennedy changed my private life more. It helped to convince me that ideas can't rely on heroes. John Kennedy was a hero to me. . . . Bobby was a personal friend." A few weeks later Goodwin rejoined McCarthy and served as his chief speechwriter until McCarthy's Presidential hopes were shattered in August 1968 at the Democratic national convention in Chicago.

Brilliant, shrewd, and unconventional, Richard N. Goodwin has, in the words of one of his colleagues, "as sharp a set of political instincts as any Pol in America." In spite of his success, he has expressed the desire to leave politics and devote his energies to writing. In 1965 the New American Library published his *The Sower's Seed: a Tribute to Adlai Stevenson*. Although he has concentrated on nonfiction, he has reportedly worked on a play. On June 15, 1958 Goodwin married Sandra Leverant. They have one son, Richard Joseph. For relaxation Goodwin reads modern American literature, especially Faulkner, and enjoys photography. Despite his workouts with touch football, he is getting paunchy about the waist. He has dark brown hair, usually in need of a haircut, and brown eyes arched by dark bushy eyebrows. He smokes big black cigars. He reminded Daniel Yergin of an "occasionally vicious, but often benign nightclub comic who . . . delivers his lines perfectly because he's superbly confident of the material."

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Sept. 9, 1911- Prime Minister of the Commonwealth of Australia

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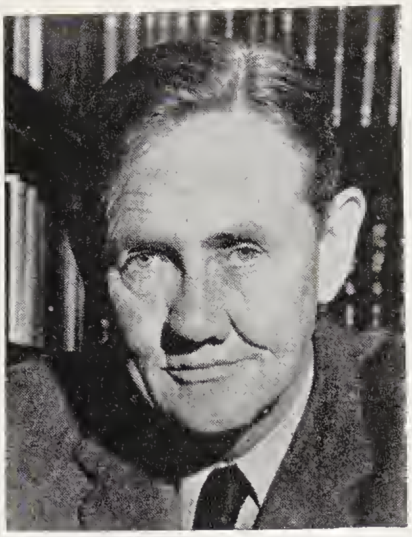
The nineteenth regular Prime Minister of the Commonwealth of Australia, John G. Gorton, was sworn into office on January 10, 1968, following his election as Liberal party leader. He succeeded interim Prime Minister John McEwen, who held office for twenty-two days following the disappearance and presumed death of Prime Minister Harold E. Holt. Comparatively unknown on the Australian political scene, Gorton entered national politics as a member of the Senate, the upper house of the national legislature, in 1950. In 1958 he was appointed to the first of a succession of Cabinet posts, and in 1966 he became a member of the policy-making inner Cabinet when Holt appointed him Minister of Education and Science. In 1967 he became government leader of the Senate. Since Australia's Prime Minister has traditionally been a member of the lower house of Parliament, Gorton resigned his Senate seat in February 1968 and successfully stood for election to a seat in the House of Representatives. Although he has pledged to maintain friendship with the United States and neighboring Asian nations, Gorton—who has described himself as "Australian right through to my boots"—has indicated that he would pursue an independent policy, with an emphasis on domestic benefits for Australia's 12,000,000 citizens.

John Grey Gorton was born in Melbourne on September 9, 1911, the son of J. R. Gorton, the prosperous owner of some 100 acres of citrus groves at Mystic Park on Kangaroo Lake near Kerang, in the northern part of the state of Victoria. Gorton began his education at the Shaw Grammar School in Sydney and later attended Geelong Grammar School near Melbourne. He was not consistently a good scholar, except in history, which he views as "a panorama of people of all countries striving for a full, free life." Schoolmates remember him as a "lanky" and "strong-willed" boy, an excellent football player, and a socially conscious youth who raised funds for the unemployed.

After graduating from the Geelong Grammar School, in 1930, Gorton worked for a year in his father's fruit groves, the income from which was affected adversely by the Depression. In 1931 he went to England to study at Brasenose College, Oxford University, where he took second class honors in history and also majored in political science and economics. While in England, he developed a strong interest in politics and world affairs. He sympathized with Republican forces in Spain, which he visited



JOHN G. GORTON

before the civil war, and he looked with dismay on the rise of Nazism in Germany. Upon obtaining his M.A. degree from Oxford, in 1936, Gorton returned to Australia. He took over the family fruit orchards from his father, who had fallen ill, and the enterprise prospered under his management.

In November 1940 Gorton, who had learned to fly as a student, enlisted in the Royal Australian Air Force and became a fighter pilot with the 77th Squadron. He served in England, in Singapore, in Darwin, Australia, and at Milne Bay, New Guinea. In February 1942, his RAAF Hurricane was shot down by a Japanese fighter plane over an island twenty miles south of Singapore and he was severely injured. "My face got rather mixed up with the instrument panel, with lasting effects upon my beauty," Gorton has recalled. Shortly thereafter, the ship on which he was being evacuated from Singapore was torpedoed by the Japanese, and Gorton spent twenty-four hours on a life raft in the Java Sea before he was rescued by the Australian warship *Ballarat*. After undergoing painful plastic surgery, he returned to active duty, and in 1944 he was shot down a second time, off northern Australia. Parachuted to safety, he landed on an offshore island in the Timor Sea, where he lived for several days on turtle eggs and fish before rescuers found him. In December 1944 Gorton, then a flight lieutenant, received a medical discharge and returned to Mystic Park, where his wife had been managing the citrus groves during his absence.

Running on the ticket of the Country party, which represented the interests of landowners, Gorton in 1946 was elected to the Kerang shire council and became a member of the Lodden Valley regional committee. According to a former colleague, he used "good and sound" judgment as a shire councilor in dealing with such local issues as the allocation of water resources. In 1948 Gorton joined the Liberal party, and in the state election of June 1949 he was the unsuccessful Liberal candidate for the Northern Province, a Country party stronghold, in the Victorian Legislative Council. In 1949-50 Gorton served as president of the Kerang shire council.

Persuaded by friends and political associates to enter national politics in 1949, Gorton ran as a Liberal for federal Senator from the state of Victoria, and he was elected in the general elections of December 10, 1949, which brought into power the Liberal-Country party coalition headed by Prime Minister Sir Robert Menzies. Taking his Senate seat in early 1950, Gorton soon became known as a skilled debater in the upper house. During his early years in the Senate he served on the council of the Australian National University. From 1952 to 1958 he was a member of the Joint Parliamentary Committee of Foreign Affairs, and he served as chairman of the committee for almost four years. In 1956 he headed the Australian delegation to the Inter-Parliamentary Union conference at Bangkok, Thailand.

In December 1958 Sir Robert Menzies appointed Gorton Minister of the Navy, a portfolio he held for five years. Directing a re-equipment program for the Royal Australian Navy, he visited Great Britain and the United States in February and March 1963 to arrange for the purchase of ships. Concurrently, from March 1960 to December 1963, Gorton was assistant to the Minister for External Affairs, and he served as acting Minister for External Affairs during the minister's absence overseas. He was deputy leader and leader of Australian delegations to ministerial meetings of the Colombo Plan consultative committee, and he visited Colombo Plan projects in Southeast Asia in November and December 1960. In July 1961 he headed the Australian delegation to the first consultative meeting under the Antarctic Treaty in Canberra, and he was elected chairman of the meeting. In 1962 Gorton was appointed minister in charge of the Commonwealth Scientific and Industrial Research Organization (CSIRO), a position he retained until 1968.

When, in December 1963, Sir Robert Menzies decided to expand the federal government's role in education—until then primarily the responsibility of the states—he appointed Gorton to assist the Prime Minister as Minister in Charge of Commonwealth Activities in Education and Research. Gorton also served, from December 1963 to March 1964, as Minister for the Interior, and from December 1963 until 1967 as Minister of Works. In June and July 1965 he headed a parliamentary delegation to South America.

In January 1966, following the retirement of Menzies as Prime Minister and the inauguration of Harold E. Holt as his successor, Gorton was appointed deputy leader for the government in the Senate. In a reorganization of the government in December 1966, a new Commonwealth Department of Education and Science was established within the Cabinet and Gorton was placed at its head. As Minister for Education and Science, he became for the first time a member of the policy-making inner Cabinet. A centralist on the issue of federal aid to the states, Gorton inaugurated a new era of federal activity in education and science. Aware of the challenge of modern technology, he instituted, among other projects, a program for the construction of scientific laboratories. In October 1967 he took on, in addition to his Cabinet post, the position of government leader in the Senate.

On December 17, 1967, Prime Minister Harold E. Holt disappeared while swimming at Portsea near Melbourne. With Holt presumed drowned, Country party leader John McEwen took office on December 19 as interim Prime Minister, pending the election of a new Liberal party leader. The most likely contender was Treasurer and deputy party leader William McMahon, but his candidacy was vetoed by McEwen. Although Gorton ranked only seventh in Cabinet seniority and his views on a number of issues were not generally known, his effectiveness as a leader in the Senate made him a major contender for the Prime Ministership. On January 9, 1968, after twenty-five minutes of deliberation, the eighty-one Liberal members of the Senate and the House of Representatives rejected External Affairs Minister Paul Hasluck on the second ballot and chose Gorton to lead the Liberal party. He was sworn in as Prime Minister by Australia's Governor General, Lord Richard Casey, the following day.

Although not obligatory, it is customary for an Australian Prime Minister to be a member of the House of Representatives rather than of the Senate. Accordingly, Gorton resigned his Senate seat on February 1, 1968 to stand as candidate in the by-election for the lower-house seat of Higgins, a Melbourne constituency that had been vacated by the death of Holt. Despite a strong campaign against him by Gough Whitlam, the leader of the opposition Labor party, Gorton won the election on February 24, 1968 with almost 70 percent of the vote. Two days later he was sworn in for a second time as Prime Minister and announced his reorganized twenty-six member Cabinet, which had, as an editorial in the Sydney *Daily Telegraph* (February 27, 1968) pointed out, "the necessary balance of youth and experience, as well as . . . vision, drive, and knowhow." Queen Elizabeth II of Great Britain named Gorton a Privy Councillor in March 1968.

At the time of his election as party leader Gorton indicated that he would strive to maintain the close relationship with the United States that Holt had established, and that his government would continue Australia's commitment in South Vietnam. At the same time, however, he pointed out that his country could not "give a blank check to the future," and he has expressed opposition to any increase of United States bombing raids on North Vietnam. On February 2, 1968 he announced that, barring unforeseen circumstances, Australia would not increase its force of 8,000 men in Vietnam.

Gorton shared the concern of such Asian leaders as Singapore's Prime Minister Lee Kuan Yew and Malaysian Prime Minister Tunku Abdul Rahman over the British government's announcement, early in 1968, that all British forces would be withdrawn from Asia by 1971, but he has made clear that Australia cannot be expected to fill the resulting vacuum. His government wants close relations with Australia's Asian neighbors, especially with Indonesia, but it wants no military involvement in Asia except on a cooperative basis with other concerned nations. Gorton has stressed his government's interest in improving economic conditions in Southeast Asia, stating that "this [economic field] is the area in which I would like to see our major effort made," but he has also warned against the overextension of Australian resources in Asia, and has declared that overseas commitments must not outbalance domestic programs, particularly in social services, health, and education. In May 1968 Gorton visited the United States to discuss with President Johnson and the major Presidential candidates the future prospects of United States commitments in Asia and the Pacific and American-Australian cooperation.

John G. Gorton and his wife, the former Bettina Brown of Bangor, Maine, met when both were students on vacation—she from the Sorbonne, he from Oxford—on Spain's Costa Brava. They were married in England on February 16, 1935. The Gortons have two married sons, Michael, a barrister, and Robin, a solicitor, and an unmarried daughter, Joanna, who is a computer programmer. They have one grandchild. Mrs. Gorton, who has dual Australian-American citizenship, earned a B.A. from the School of Oriental Studies at the Australian National University in 1965 and has since been doing graduate work in Indonesian studies. A lean and sun-tanned six-footer, Gorton has been described as a "homely looking bloke" whose "amiably crumpled features" bear the marks of his wartime injury. Although he has a reputation as "the tough man of Australian politics," he has been described as relaxed and friendly. He is a fairly heavy smoker. According to a profile in the Australian magazine the *Bulletin* (January 20, 1968), Gorton is in his private life "something of an average Australian—convivial company, booze, TV, a bit of gardening, an occasional swim." He learned to water-ski at the age of fifty. His recreations also include bridge, tennis, and a wide range of reading. He is a member of the Melbourne Club. Since 1958, he and his wife have made their home in the Australian capital city of Canberra.

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GOULD, MORTON

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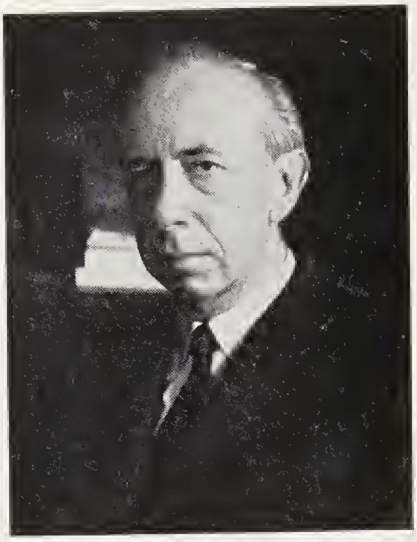
Since making his first concert tour as a pianist at the age of seventeen, Morton Gould has become one of the most respected and popular musicians in the



MORTON GOULD

United States. As composer and conductor, he has enhanced virtually all of the entertainment media—radio, theatre, ballet, motion pictures, television, and the concert stage—and he has done perhaps more than any other major American composer to extend and revitalize school and college band music. His compositions are included in the repertoires of some of the major symphony orchestras in the United States and abroad, and he is a leading spokesman for professional musical interests.

Morton Gould was born in the Richmond Hill section of Queens, New York City on December 10, 1913, the first of four boys of James H. Gould, a real estate dealer born in Vienna, and of Frances (Arkin) Gould. He began improvising at the piano at the age of four, and he published his first composition, *Just Six*, a waltz, when he was six years old. After taking music lessons in his neighborhood, he had an interview with Walter Damrosch, then director of the New York Institute of Musical Art, the forerunner of the Juilliard School of Music. Damrosch was so impressed with the eight-year-old composer and pianist that he awarded him a full scholarship to the school. The two teachers who most influenced him, however, were Abby Whiteside, with whom he began to study piano at the age of thirteen, and Dr. Vincent Jones, who taught him harmony and counterpoint at the New York University School of Music. He completed the curriculum in two years, when he was only fifteen. The university honored Gould with a concert of his compositions the following year, at which time he was praised by critics for the "flash of unmistakable originality" in his work. It was Miss Whiteside who instilled in Gould his faith in the future of an indigenous American music, including jazz. He pored through scores by American composers at the music department of the New York Public Library, then located at 58th Street, and studied the latest compositions of Schoenberg and Stravinsky. Miss Whiteside also supervised his reading and developed in him a lifelong interest in painting.

The onset of the Depression sharply reduced his family's financial resources, and at the age of seventeen Gould had to drop out of Richmond High School—which he had been attending concurrently with his advanced music studies—so that he could devote himself full time to professional activities. He launched his career with a lecture-demonstration tour of Eastern colleges, impressing teachers and students alike with his jazzy improvisations and deft pianism. After playing piano in various bands and theatres, he was invited to join the music staffs of the Roxy theatre and of Radio City Music Hall in New York. A year later he accepted a position with the National Broadcasting Company radio network as one of a duo-piano team.

When Gould was twenty-one, the Mutual Network, Station WOR, gave him a regular weekly show, *Music for Today*, in which he served as conductor, composer, and arranger. That same year Leopold Stokowski chose Gould's *Chorale and Fugue for Jazz*, composed when he was eighteen, to be performed by the Philadelphia Orchestra. Gould has said the two highlights of his life were that performance and Schirmer's publication, when he was fifteen, of his piano suite *Three Conservative Sketches*.

After nine years with the *Music for Today* program Gould became director of the *Cresta Blanca Carnival* and of the *Chrysler Hour*. For both of those programs Gould evolved special musical forms better suited to tight radio schedules: the symphonette, of which his three *American Symphonettes*, composed during the 1930's, are prime examples; and the concertette, an abbreviated concerto, complete in its movements. The *American Concertette* for piano and orchestra, composed in 1943 for José Iturbi when he appeared as guest soloist on the *Cresta Blanca Carnival*, was later used by Jerome Robbins for the score of his successful ballet *Interplay*, first presented by the Ballet Theatre at the Metropolitan Opera House in October 1945. *Interplay for Piano and Orchestra*, as the music itself now is called, remains among Gould's most frequently played and recorded compositions, along with his *Latin American Symphonette* (1941) and the *Pavane* from his second *American Symphonette*. Gould also composed for José Iturbi the *Boogie Woogie Etude*, which became an instant success and was repeated by many orchestras throughout the United States.

Other compositions of Gould's early career include his three piano sonatas (1930-36), *Piano Concerto* (1937), and *Violin Concerto* (1938). His *Foster Gallery* (1938), based on Stephen Foster melodies, was played by the Pittsburgh Symphony and by the New York Philharmonic. Gould conducted the University of Michigan band in the première performance of his *Cowboy Rhapsody* (1942), based on seven cowboy folk songs—his first composition written especially for band. In 1942 both Leopold Stokowski and Artur Rodzinski played Gould's *Spirituals for Orchestra*, based on American Negro spirituals. The composition was later selected by the New York Music Critics Circle for consideration as the best symphonic work of the year. When Toscanini conducted the first performance of Gould's *Lincoln Legend* with the NBC Symphony Orchestra in November 1942, the Soviet government requested a copy of the score.

Gould's first symphony had its première in Pittsburgh in March 1943. The première of his second symphony by the New York Philharmonic in June 1944 was not universally well received by reviewers, some of whom criticized it for its eclecticism and lack of stylistic unity. Entitled *Symphony on Marching Tunes,* it had been commissioned by the YMCA in commemoration of that organization's 100th anniversary. Gould's *Concerto for Orchestra,* commissioned by Eric Leinsdorf and first performed by the Cleveland Orchestra under Vladimir Golschmann in February 1945, received more favorable reviews. The composition employed all known percussion instruments and two saxophones.

Gould's *Concerto for Viola and Orchestra* was performed for the first time in 1945 by the General Motors Symphony of the Air, conducted by Frank Black. That same year Max Polikoff gave the première performance of Gould's *Violin Suite* at Town Hall. In December 1945 Gould conducted the Boston Symphony Orchestra in a concert of his own works. The program included the *Cowboy Rhapsody,* the *Concerto for Orchestra,* and *Harvest*—a new work for harp, vibraphone, and strings. On December 21, 1946 Gould's *Minstrel Show* had its première at Indianapolis. Gould personally conducted the première of his *Symphony No. 3* at Dallas in February 1947. His other works of that period include *Of Time and the River* (1946), for unaccompanied chorus; *Ballad for Band* (1946); *Holiday Music* (1947); *Philharmonic Waltzes* (1948); and *Serenade of Carols* (1949).

By 1949 Gould was ranked—along with George Gershwin and Aaron Copland—as one of the three most popular native American composers. He had his own touring orchestra, his own recording studio, and his own publishing concern—sponsored by Chappell & Company, who had been Gershwin's publishers. In a profile in the *American Mercury* (July 1949), Schima Kaufman of the Philadelphia Orchestra credited Gould with having carried "the American idiom to its highest development" and with having evolved "an individual native musical language which is not a mixture of classical and jive, but rather jazz-become-classical." Gould has said of his own compositions: "Whatever newness there may be in my music is not so much a radical departure as an integration and crystallization of influences in our native musical scene. It is a distillation of the heavy and the light—not necessarily one or the other."

On April 13, 1952 Gould conducted the first performance of his fourth symphony, *Symphony for Band,* at West Point, New York. The work had been commissioned to honor the sesquicentennial celebration of the United States Military Academy. In November 1952 he conducted his *Concerto for Tap Dancer and Orchestra* at the Eastman Theatre in Rochester, New York with the dancer Danny Daniels as soloist. Another commission, this time for the Steinway Centenary in 1953, resulted in Gould's *Inventions for Four Pianos, Brass and Percussion.* The première of his *Dance Variations* for two pianos and orchestra was presented by the New York Philharmonic in October 1953, and his *Showpiece for Orchestra* (1954) was included in the 1955 Edinburgh Festival. Gould's *Declaration,* commissioned by the National Symphony Orchestra, was first performed at the Inaugural Concert at Constitution Hall on January 20, 1957. His *Jekyll and Hyde Variations* was presented by Dmitri Mitropoulos and the New York Philharmonic in February 1957. On March 10, 1957, after conducting the Symphony of the Air in an all-Gershwin program at Carnegie Hall, Gould was presented with a citation in recognition of his distinction as an interpreter of Gershwin's music by the George Gershwin Memorial Foundation of the B'nai B'rith Victory Lodge.

In 1958 Gould composed the *St. Lawrence Suite* for the Power Authority of the State of New York and the Hydro-Electric Power Commission of Ontario, Canada, and *Rhythm Gallery* and *Dialogues for Piano and String Orchestra* for Thomas Scherman and the Little Orchestra Society.

In June 1963 Gould conducted a week of concerts —including some of his own works—in the highly successful series *Promenades,* inaugurated that year at Philharmonic Hall by the New York Philharmonic. In 1964 he was commissioned to write the music for the Bell Telephone Exhibit at the New York World's Fair and *Formations,* a set of seven marching pieces for the 'Gator Band of the University of Florida. During 1965 he appeared as guest conductor with the Pittsburgh Symphony and with the Chicago Symphony, and he wrote *Festive Music* for the fiftieth anniversary celebration of the Tri-City Symphony of Davenport, Iowa. The following year he wrote *Salutations* for the Concert Artists Guild Award to David Sarnoff. In June 1966 he conducted the BBC Festival Orchestra in London in a program of his own works. During the 1966 *Promenades,* Gould conducted three of the concerts, this time including his *Interplay* in the program. In 1967 he inaugurated the new summer festival of the National Symphony at Columbia, Maryland with a short piece entitled *Columbia: Broadsides for Orchestra.*

In keeping with his view, as quoted by Harriet Bartlett in *Étude* (May 1952), that "the responsibility of the composer is to contribute to the younger generation's musical and aesthetic experience," Gould has, for a number of years, directed part of his efforts to conducting and composing for school bands. One of his most notable compositions in that genre is *Jericho,* first presented in 1938, which was a unique attempt to break away from the prevailing practice of having all the instruments in school bands playing simultaneously.

Among Gould's compositions for motion pictures are his scores for two documentaries issued by the United States Office of War Information: *Ring of Steel* (1942), an historical survey of the United States Army in wartime; and *San Francisco* (1945), a summary of events of the United Nations Conference on International Organization. In 1944 he went to Hollywood to compose and conduct the score of the United Artists film *Delightfully Dangerous* (1945), in which he also appeared in a small speaking role, an experience that—as he later admitted—"terrified" him. Gould has also written the scores for two Cinerama films: *Cinerama Holiday* (1955) and *Windjammer* (1958).

For the Broadway musical comedy stage, Gould composed the score of *Billion Dollar Baby,* with book and lyrics by Betty Comden and Adolph Green. A take-off on the flapper era of the 1920's, it opened on December 15, 1945 and ran for 220 performances. Gould also wrote the music to Herbert and Dorothy Fields's lyrics for *Arms and the Girl,* a musical romance set in the period of the American Revolution, which was based on the play *The Pursuit of Happiness.* The musical ran for 134 performances on Broadway after opening on February 2, 1950.

In addition to *Interplay,* Gould has written several other scores for ballet. His score for Agnes De Mille's *Fall River Legend,* based on the famous Lizzie Borden case, is considered to be his greatest triumph in that medium. Gould had been especially commissioned by the Ballet Theatre to write the score. He conducted the opening performance at the Metropolitan Opera on April 22, 1948. John Martin, reviewing the performance in the New York *Times* (April 23, 1948), referred to Gould's "stunning" score in his praise of the work. Writing in *Theatre Arts* (June 1948), Louis Bromfield designated the ballet as one that deserved to be in the permanent ballet repertory. Of the score itself he wrote: "As an independent piece of music it has moments of great quality; as a ballet score, particularly for a smouldering, volcanic drama, it is what a ballet score should be. It creates and sustains the mood without ever being obtrusive and embellishes both the dancing and the drama of the piece." Two other works by Gould that have been choreographed for ballet are his *Concerto for Two Pianos,* which Agnes De Mille used for her *Rib of Eve,* presented by the Ballet Theatre in April 1956; and *Derivations for Clarinet and Jazz Band,* which serves as the background to George Balanchine's *Clarinade,* first presented by the New York Ballet in April 1964. Benny Goodman repeated his original solo performance of 1960 for the latter work, which was, in general, favorably reviewed.

In recent years, Gould has written the scores for a number of television documentaries, including *The Secret of Freedom* (NBC, 1960), *The Turn of the Century* (CBS, 1960), *Verdun* (CBS, 1963), and the twenty-six-program series *World War I* (CBS, 1964-65). For National Educational Television, Gould taped a half-hour weekly program, *The World of Music,* that ran for twenty-two weeks from coast to coast beginning in January 1965. In an interview with Ben Gross for the New York *Sunday News* (April 4, 1965), Gould observed that radio was much more hospitable to music and musicians than television. "Radio carried fine musicians on a sustaining basis for months and years at a time," he pointed out. "That couldn't happen today. . . . Also, television has never solved the problem of presenting music, either concert or popular."

Gould is a member of the National Association of Composers and Conductors, and he has served on the board of directors of the American Society of Composers, Authors and Publishers (ASCAP). In 1959 he testified, along with Oscar Hammerstein 2d, before the House Judiciary Committee on behalf of royalties for composers from the $500,000,000-a-year juke box business. A measure that would provide for such royalties has since been acted upon by Congress. In 1962 Gould proposed that ASCAP issue licenses—for a nominal yearly fee—to performers in the educational field, to stimulate composers to create for educational purposes. Such a system is already in effect for college, university, and music school performances. Gould, whose recordings had formerly been issued under the Columbia label, now records for RCA Victor.

Morton Gould and his wife, the former Shirley Bank, whom he married in June 1944, have two daughters, Deborah and Abby, and two sons, David S. and Eric Franklin Gould. The composer is five feet eleven inches tall, and has brown hair and blue eyes. His studio is on the third floor of his country home in Great Neck, Long Island, where he maintains an extensive picture collection of railroads. His other recreations include painting and reading—especially history and biography—and motion pictures. Still committed to the active life, Gould told an interviewer for *Seventeen* (May 1965): "At a relatively early age I found out the difference between talkers and doers, applicable to any part of living."

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GOULIAN, MEHRAN (gōōl'yan)

Dec. 31, 1929- Physician; biochemist
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Dr. Mehran Goulian, associate professor of medicine and research associate in biochemistry at the University of Chicago, was little known except to specialists in hematology when, in 1965, he accepted a postdoctoral fellowship to work in molecular biology with Nobel Prize winner Dr. Arthur Kornberg of Stanford and Dr. Robert Sinsheimer of the California Institute of Technology. The collaboration resulted, in 1967, in one of the major scientific breakthroughs of the twentieth century: the biosynthesis of biologically active deoxyribonucleic acid (DNA), the master chemical of most organisms. Through their development of a synthetic viral DNA —an achievement made possible by grants from the National Institutes of Health and the National Science Foundation—Goulian and his associates have come closer than any scientists before them to the creation of life in a test tube, and they have opened up a radically new approach to preventive medicine.

Mehran Goulian was born on December 31, 1929 in Weehawken, New Jersey, across the Hudson River from New York City. He is the younger son of Dicran Goulian, a rug salesman, and Shamiran (Mzrakjian) Goulian. His brother, Dicran Jr., a plastic surgeon, is on the faculty of the Cornell University Medical School. Upon graduating from Weehawken High School, in 1947, Goulian entered Columbia University, where he pursued a major in chemistry within a liberal arts course. A brilliant student, he completed the four-year course in three years and earned a Phi Beta Kappa key. His versatile genius extended to music, and as an undergraduate at Columbia he played violin with a campus chamber orchestra.

As a means of satisfying his twin concerns for science and for people, Goulian decided on a career in medicine, and after obtaining his B.A. degree at Columbia in 1950 he entered the Columbia College of Physicians and Surgeons. His outstanding performance as a medical student won him election to Alpha Omega Alpha, the medical honor society, in 1953.

After receiving his M.D. degree from Columbia, in 1954, Goulian served a one-year internship at Barnes Hospital in St. Louis. He postponed work on his residency requirements to fulfill his military duty by serving in the United States Public Health Service. He entered the service with the rank of junior assistant surgeon in 1955 and worked as a clinical associate at the National Cancer Institute until 1957. Upon receiving his discharge, with the rank of senior assistant surgeon, he again postponed his residency, this time to put in one year of voluntary medical work in African mission hospitals. Upon his return to the United States in 1958, Goulian began his residency in internal medicine at the Massachusetts General Hospital in Boston.

Goulian did research in hematology on fellowships at Yale and Harvard universities in 1959 and 1960, and after completing his senior residency, in 1962, he returned to Harvard as a research fellow. Later, from 1963 to 1965, he was an instructor at Harvard. Concurrently, he worked as an associate in the Massachusetts General Hospital's hematology research laboratory.

Goulian wrote the chapter on drug treatment of megaloblastic anemias for the third edition of *Drill's Pharmacology in Medicine* (McGraw, 1965), and in the early 1960's he also published papers on such subjects as laboratory procedures for determining partial thromboplastin time and for diagnosing folic acid deficiency; bacterial enzyme systems that catalyze reduction of ribonucleotides to deoxyribonucleotides; the purification of ribonucleotide reductase; the metabolic functions of vitamin B_{12} and the effects of that vitamin on DNA biosynthesis; and surgery performed on a patient with severe hemophilia. By 1965, his researches in hematology had drawn him deeper into the new but rapidly expanding field of molecular biology, and he accepted a postdoctoral research fellowship to work with Dr. Arthur Kornberg at Stanford University.

Kornberg had been working for almost nine years on the problem of synthesizing viable DNA. In 1959 he had received the Nobel Prize in physiology and medicine for successfully assembling a synthetic copy of this nucleic acid using the enzyme DNA polymerase. But although Kornberg's copies had all the physical and chemical properties of the natural DNA, they lacked biological activity, partly because the DNA polymerase contained traces of degrading enzymes that broke down the synthetic strands, destroying their biological activity. Over the years, Kornberg had gradually succeeded in removing these contaminating enzymes from DNA polymerase. By the time Goulian joined him, Kornberg felt that he was ready to take new steps toward synthesizing viable nucleic acid.

DR. MEHRAN GOULIAN

Although Kornberg's team of investigators was but one of several in the United States laboring to synthesize active DNA, his group gained a distinct advantage when they chose the genetic core of the bacteriophage PhiX174 as the template for their experiment. The DNA of this unusual bacterial virus, which preys on the intestinal bacteria *Escherichia coli*, was first discovered in 1959 by Dr. Robert L. Sinsheimer at the California Institute of Technology. It differed significantly from other DNA in being a single- rather than double-stranded structure and—as Sinsheimer demonstrated in 1962—by having a ring-shaped configuration. During replication this ring separates into a filament, but it later reverts to its original form. The DNA is infectious only when it is in its ring-shaped form. Since his discovery of PhiX174 DNA, Sinsheimer had carried out exhaustive exploration of this phage, making it one of the most thoroughly studied viruses of its kind. Goulian spent some time at Sinsheimer's laboratory learning to culture sufficient PhiX174 viruses to provide the necessary amounts of DNA, and he assisted Sinsheimer in refining the assay tests that later proved conclusively that the synthetically produced DNA was as fully infectious as the original DNA.

In addition to these two preliminary steps—the purification of DNA polymerase and the choice of PhiX174 DNA as template—a third important development had to be resolved before the experiment would succeed. Earlier in the experiment, Kornberg and his associates had postulated that while DNA polymerase catalyzed the replication of the DNA strand, a second enzyme was necessary for the joining of the polynucleotide strand ends to reestablish the infectious ring structure. Chemical definition of this polynucleotide-joining enzyme, now known as DNA ligase, was reported by several independent teams early in 1967, including two teams at Stanford. Goulian introduced DNA ligase into the Kornberg experiment. In August 1967 Goulian and Kornberg submitted data for publication, showing that the addition of this joining enzyme with DNA polymerase to the experimental materials produced a fully covalent duplex ring that contained one strand of natural DNA and another of the synthetic DNA. The two were indistinguishable from one another. There now remained only the final separation of these strands and the production of entirely synthetic DNA rings that would prove as fully infectious as the original rings.

By weighting the synthetic product with bromine, thus increasing its density, Goulian and Kornberg made possible the ultracentrifugal separation of the synthetic from the original rings. The synthetic could then be reused to initiate replication of new, but still synthetic, DNA. Since the products of the initial replication were mirror images of the original DNA molecules, the process had to be carried out several times to insure the production of synthetic DNA that was in every way an exact copy of the original template. During the final critical months, Kornberg and Goulian maintained close contact with Sinsheimer, and at each phase of the experiment samples were frozen and sent to Caltech for assays and verification of infectivity. Finally, using radioactive phosphorus and hydrogen to distinguish readily between the original and the synthetic DNA molecules, Goulian and Kornberg demonstrated that completely synthetic ring-molecules of DNA had been formed, that these molecules were fully infectious, and that they produced entirely synthetic viruses complete with a DNA ring core and a protein sheath. Moreover, since it was known that mutants of PhiX174 which have even a single change in the sequential order of their 5,500 nucleotides (representing five or six genes) were not infectious under the test conditions, it was certain that Goulian and Kornberg had induced replication of the original DNA without error. The final results were verified by Sinsheimer in June 1967 and the final report was published in the December issue of the *Proceedings of the National Academy of Sciences.*

There was no doubt that the experiment would produce a tremendous stir in scientific circles, but Kornberg and Goulian felt that it should also be brought to the attention of the public at large, both because of its future impact on human genetics and because of the apathy of the public in supporting basic research. At a press conference scheduled to coincide with the publication of their article, Kornberg and Goulian, speaking for Sinsheimer as well, were careful to avoid the more sensational aspects of heredity control that they had opened up. Rather, they stressed it as a possible means for the future eradication of viral diseases, and in time, of genetically determined diseases as well.

Their announcement had some remarkable results, not least of which was the statement by Dr. James A. Shannon, the extremely reticent director of the National Institutes of Health, who praised the team for their work, and also stressed the role of government agencies in financing such basic research. The achievement of Kornberg and Goulian came to the attention of President Lyndon B. Johnson who, in an address at the Smithsonian Institute, noted that they had "unlocked a fundamental secret of life," thus opening "a wide door to new discoveries in fighting disease and building healthier lives for mankind." Although unaccustomed to publicity such as followed the announcement that DNA had been successfully synthesized in the active form, Dr. Goulian took it in his stride, maintaining an amiable reserve even after traveling over 2,000 miles and facing the inquiring press at Stanford—where he and Dr. Kornberg made their public announcement—and at Chicago a day later.

In September 1967 Goulian joined the faculty of the division of biological sciences of the University of Chicago as associate professor of medicine and research associate in biochemistry in the department of medicine. Concurrently, he has been carrying out independent research at the Argonne Cancer Research Hospital, which is run by Chicago University for the United States Atomic Energy Commission. Goulian is a member of the American Medical Association and a diplomate of the American Board of Internal Medicine.

Dr. Mehran Goulian and his wife, the former Susan Hook of New York, were married on August 5, 1961. They have two sons, Eric David and Mark Daniel. Since her marriage, Mrs. Goulian has continued to work as a laboratory assistant and is currently employed in a pathology laboratory at Chicago. Under her maiden name she has collaborated on several research papers, including one with her husband. A soft-spoken, pleasant man of medium build, with dark hair and dark eyes, Goulian has a youthful appearance that has led one observer, writing in *University of Chicago Reports* (Winter 1968), to describe him as looking "more like an intern than an established . . . biochemist and physician." In his leisure time Dr. Goulian enjoys photography. He has also retained his fondness for music and often plays the violin for relaxation. His religious affiliation is Protestant.

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GRECHKO, ANDREI A(NTONOVICH)

Oct. 17, 1903- Minister of Defense of the U.S.S.R.

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Since the departure of Nikita S. Khrushchev from the leadership of the Soviet Union, its military establishment has become increasingly influential in national affairs. The top military post in the U.S.S.R.—that of Minister of Defense—is occupied by Marshal Andrei A. Grechko, who succeeded the late Marshal Rodion Y. Malinovsky on April 12, 1967. A "hard-line" career soldier, who joined the Soviet Army at the age of sixteen, Grechko held commands in the Caucasus and the Ukraine during World War II. While serving as Soviet Army commander in East Germany, Grechko was responsible for suppressing the workers' uprising in the summer of 1953. At the time of his appointment as Defense Minister, Grechko had been serving as First Deputy Minister of Defense and supreme military commander of the Warsaw Treaty Organization joint forces.

Andrei Antonovich Grechko, who is said to be of Ukrainian background, was born on October 17, 1903, to a peasant family in the village of Golodaevka (now Kuibyshevka) in the Rostov region of southern Russia. Little is known of his family or early life except that he left school in 1919, at the age of sixteen, to join the Red Army as a private. During the Civil War that followed the Bolshevik Revolution, Grechko saw combat with Marshal Semyon M. Budenny's First Cavalry Army, in which he rose to platoon leader, and later to squadron commander.

Having decided on a career as a professional soldier, Grechko gradually rose through the ranks of the Soviet Army in the years following the Civil War and served in posts on the divisional, corps, and military district staffs. Concurrently, he continued his education, graduating from the Cavalry Military School in 1926 and from the Frunze Military College in 1936. Appointed commander of an infantry regiment in 1938, he served first in that rank, and then as chief of staff of a cavalry division, during the Russo-Finnish War of 1939-40. He graduated from the Voroshilov General Staff Military Academy in 1941.

At the time the Germans invaded the Soviet Union in June 1941, Grechko was associated with the Army General Staff. Soon afterwards he was assigned to the Southwest Front under Marshal Rodion Y. Malinovsky and was placed in command of the 34th Cavalry Division. In January 1942 Grechko was named commander of the Fifth Cavalry Corps, and in April of that year he was given his first major command when he was appointed commander of the 12th Army, defending the Donets Basin and the North Caucasus. When the Germans launched an offensive in the lower Don the 12th Army was badly defeated and was withdrawn. It did not appear again until 1943.

By now a major general, Grechko was given command of the 47th Army of the Black Sea Wing of the Transcaucasus Front on September 8, 1942. With its back to the sea, the relatively weak 47th Army was for a time faced with a desperate situation, but it managed to stand its ground and hold off attacking Romanian units. Although the Germans had captured Novorossisk, Grechko's forces prevented them from using its harbor by keeping Tsemess Bay under fire. Later that month, Grechko took over command of the 18th Army, which was facing well-trained German Alpine troops. After several battles, Grechko's forces thwarted a German attempt to capture the Black Sea port of Tuapse. In December 1942 Grechko was given command of the 56th Army, the third of the Black Sea Group armies.

MARSHAL ANDREI A. GRECHKO

While the successful Soviet offensive was taking place at Stalingrad in the winter of 1942-43, the armies of the Transcaucasus Front started an offensive of their own, and on January 16, 1943 Grechko's 56th Army attacked in the direction of Krasnodar. During the next few months the 56th and other units engaged in heavy fighting against deeply entrenched German armies in the Taman Peninsula and the North Caucasus. In October 1943, after the Germans surrendered the Kuban bridgehead, Grechko—now a lieutenant general—announced that the Taman Peninsula had been recaptured by Soviet forces.

Soon after the Caucasus victory Grechko was transferred to the First Ukrainian Front where he was placed second in command. Toward the end of 1943, Grechko, who by that time had attained the rank of colonel general, succeeded General V. I. Kuznetsov as commander of the First Guards Army within the First Ukrainian Front. The unit distinguished itself in the Soviet offensive to the west of Kiev in the spring of 1944, taking part in operations at Chernovtsy, Proskurov, and Tarnopol. In the summer of that year the First Guards Army—which became part of the newly established Fourth Ukrainian Front on July 30, 1944—broke through German lines, captured Stanislav and other strategic cities, as well as the oil-producing regions of the western Ukraine, and took part in the liberation of Lvov and Sandomir. During the winter of 1944-45 the First Guards Army crossed the Carpathian Mountains, took Mukachevo and Uzhgorod, and continued operations in Czechoslovakia, taking part in the Moravska Ostrava campaign. Although failures along the Fourth Ukrainian Front that winter led to a purge of its high command, Grechko managed to survive the shakeup and continued to serve as commander of the First Guards Army until the end of the war. Summing up Grechko's overall war record, Michael Parrish wrote in *An Cosantoir; The Irish Defense Journal* (September 1967) that it was "far from outstanding."

Grechko served as commander of the Kiev Military District from 1945 until 1953, when he was named commander in chief of all Soviet forces in East Germany, succeeding General Vasily L. Chuikov. In June 1953, soon after Grechko arrived at his new post, workers in East Berlin demonstrated against stepped-up work quotas. The demonstrations erupted into anti-Communist riots in which tens of thousands of workers took part, while a general strike paralyzed the country. The riots subsided after Grechko ordered Soviet tanks and troops into East Berlin and other key cities and imposed martial law. For his role in suppressing the uprising, Grechko was awarded East Germany's Gold Order of Merit. In the fall of 1953 he attained the rank of army general, and on March 11, 1955 he was one of six officers to be promoted to Marshal of the Soviet Union, becoming at that time the youngest to hold that rank.

Marshal Grechko was recalled to Moscow from East Germany in November 1957 to serve as First Deputy Minister of Defense and commander in chief of Soviet land forces. As the second-ranking official in the Defense Ministry, Grechko replaced his former World War II commander, Marshal Rodion Y. Malinovsky, who a few weeks earlier had succeeded Marshal Georgi K. Zhukov as Minister of Defense. On announcing the appointment, Malinovsky praised Grechko as a "good military man" and, referring to his comparative youth, added: "We must make room for young men."

Grechko came into the limelight in May 1960 when he followed Premier Nikita S. Khrushchev to the podium of the Supreme Soviet to relate details of the shooting down of an American U-2 reconnaissance plane. The incident marked the first time in history that a rocket had been fired in actual combat against a manned plane. Describing the rocket as a "remarkable weapon" that downed the plane with the first shot, Grechko warned: "Let the aggressors remember that we are not short of rockets."

On July 24, 1960 the official Soviet press agency Tass announced that Grechko, while continuing to serve as First Deputy Defense Minister, would also succeed Marshal Ivan S. Konev as supreme military commander of the Warsaw Treaty Organization. The eight-nation Warsaw military pact had been established in 1955 as the Eastern bloc's counterpart to the North Atlantic Treaty Organization.

When Malinovsky became ill in late 1960 Grechko was named acting Defense Minister, and during the next few years he often took the ailing Defense Minister's place as head of the military establishment. During the Cuban missile crisis of October 1962 Grechko, as Warsaw Pact commander, consulted with military leaders of the Soviet bloc powers and brought their troops and fleets to a state of combat readiness.

On March 31, 1967 Defense Minister Malinovsky died of cancer, and in the days that followed a contest developed between the military and civilian factions over the question of his successor. Grechko was the candidate of the military and of the conservative faction of the Communist party, headed by First Secretary Leonid I. Brezhnev. The civilian under consideration was Dmitri F. Ustinov, an arms production administrator and cost-efficiency expert. His backers felt that a civilian Defense Minister would help reduce East-West tensions.

The military won out, and on April 12, 1967 Grechko was appointed Minister of Defense by decree of the Presidium of the Supreme Soviet and resigned as commander of the Warsaw Pact forces. On May Day he delivered his first official speech as Defense Minister. Although he criticized American policy in Vietnam and charged that the "United States monopolistic bourgeoisie" represented the main force of aggression in the world, Western observers felt that his criticisms were relatively restrained compared to earlier May Day addresses. Announcing an expansion of the military draft and the military budget in a speech delivered in October 1967, Grechko called for greater military preparedness, charging that the "ruling circles of the United States, behind the screen of talk of peace and cooperation, are stepping up military preparations against the Soviet Union and other countries of Socialism." The only way to "cool the bellicose ardor of aggressors," he declared, was by a "strongly growing military might, brought to the highest level."

On November 7, 1967, during the celebrations commemorating the fiftieth anniversary of the Bolshevik Revolution, Grechko again castigated the "criminal war of American imperialists" in a brief but vehement speech, in which he also lashed out at "Israeli aggression against Arab states," and the "revenge-seeking aspirations of the West German militarists." He emphasized that the armed forces of the Soviet Union were now "equipped with the most up-to-date weaponry and ready to discharge their duty to their homeland."

In May 1968 Grechko accompanied Premier Aleksei N. Kosygin to Prague to discuss forthcoming Warsaw Pact maneuvers and negotiate the possible stationing of Soviet troops on the Czech border with West Germany. The visit was interpreted as an effort by Soviet authorities to put pressure on Czechoslovakia's liberal leaders to abandon their reform policies. Further evidence of such pressure came in late July 1968, when Grechko announced massive Soviet Army maneuvers—the most extensive in the history of the Soviet Union—scheduled to take place near Czechoslovakia's borders. Obviously referring to events in Czechoslovakia, Grechko called on Soviet armed forces to increase their combat readiness because of "an attempt by international imperialism to make a breach" in Communist unity. The tension between Czechoslovakia's reformist leaders and Soviet authorities reached its climax on August 20, 1968, when Czechoslovakia was invaded by armed forces of the Soviet Union and other Warsaw pact nations.

Marshal Grechko's rise in the Communist party of the Soviet Union—which he joined in 1928—rivals the strides he made in his nation's military establishment. According to Michael Parrish, writing in *An Cosantoir; the Irish Defense Journal* (September 1967), Grechko is definitely a "party" general. At first active in the local Communist party organization, he became a candidate member of the

Ukraine party organization's Central Committee in 1948 and was admitted to full membership in 1952. Grechko was elected an alternate member of the Communist Party Central Committee in 1952, attaining full membership in 1961. A deputy of the Supreme Soviet since 1950, he has served on its Credentials and Foreign Affairs committees. Since 1956 he has been a delegate to all party congresses. Although he has written several articles and books on military affairs, Grechko is considered more of an administrator than a military intellectual. His books include *Vysokoe prizvanie* (The High Calling, 1962); *Iaderyi vek i voina* (The Nuclear Age and War, 1964); and *Bitva za Kavkas* (Battle of the Caucasus, 1967). He belongs to the editorial board of the six-volume official Soviet history of World War II, entitled *Istoria velikoy otechestvennoy voyny Sovetskogo Soyuza 1941-1945* (History of the Great Patriotic War of the Soviet Union 1941-1945).

Little is known about the personal life of Marshal Andrei A. Grechko. According to one source, he is rumored to be related to former Premier and party chief Nikita S. Khrushchev, possibly through marriage. Tall, graying, and of medium weight, the soft-spoken Defense Minister is said to suffer from poor health. In the course of his military career, Grechko has garnered a host of medals and citations. Among the eight rows of medals that adorn his chest on official occasions are the order of Hero of the Soviet Union, conferred on him in 1958; five Orders of Lenin; three Orders of the Red Banner; two Orders of Suvorov, first class; the Order of Suvorov, second class; the Order of Kutuzov, first class; the Order of Bogdan Khmelnitsky; and a number of foreign decorations. In 1968 he was presented with side arms bearing the gold state emblem of the U.S.S.R.

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ETHEL GRIFFIES

On London's West End and on New York's Broadway, Ethel Griffies has in recent years claimed the unique distinction of being the world's oldest working actress. A mere toddler when an urgent call for an understudy brought her on the British provincial stage in 1881, she had been treading the boards for eighty-six years before making her most recent appearance on Broadway, in *The Natural Look* in 1967. She had performed in a hundred motion pictures, most of them in Hollywood, by 1946, and almost two decades later she won the applause of moviegoers as the grandmother in *Billy Liar*. Meanwhile, she had become the favorite of Broadway critics, having proved in *The Leading Lady* (1948), *Miss Liberty* (1949), *Write Me a Murder* (1961), and other plays that she was an actress of precision, instinctive authority, and reliability in any role.

Destined for theatrical life by family tradition, Ethel Griffies was born on April 26, 1878 in Sheffield, Yorkshire, England to Samuel Rupert Woods, an actor and manager, and Lillie (Roberts) Woods, an actress. Her grandparents, like her parents, were provincial performers who took London plays on tour throughout England. "When I was a girl," Miss Griffies recalled in a New York *Post* interview (April 4, 1965), "[acting] was considered a thoroughly disrespectable profession. We were thought of as vagabonds and rogues." She has also cheerfully mentioned elsewhere that her early career was mainly devoted to melodrama, a specialization that some actors tended to degrade.

At the age of two years and ten months, on February 26, 1881, Ethel Griffies made her debut in a production of *East Lynne* in Whitehaven, a town in Cumberland, in the Lake District. There a family of players in the company to which her parents belonged had abruptly left the troupe, taking the only child actor with them, and in the emergency Ethel was rushed on stage in the role of a boy, Willie Carlyle. She grew up virtually in front of an audience, as she toured with Kate Vaughan in *Love and Honour* and played many child and ingenue parts with provincial groups. For several years she also attended George Green College, before making her first appearance on the London stage, at the Great Queen Street Theatre on November 4, 1901, as Alice in a revival of *Uncles and Aunts*.

Fifteen years later she returned to London to play Miss Parker in *Postal Orders* at the Haymarket. Meanwhile, barnstorming in the provinces, she had become a leading lady in George Edwardes' companies, appearing in *The Orchid, The School Girl, Lady Madcap,* and other productions. In 1911 she toured with Alan Wilkie's Shakespearean repertory company in major roles, and in 1912 she portrayed Viola in *Twelfth Night* at the Queen's Theatre in Manchester. Later in Manchester she appeared at the Gaiety Theatre in several plays with Miss Horiman's repertory troupe and then for more than a year, in 1913-14, toured as Paula in *The Second Mrs. Tanqueray*, one of her favorite roles.

During World War I, Miss Griffies entertained troops in variety shows at military camps in England and toured with Ellen Terry in variety halls as Mistress Ford in scenes from Shakespeare's *The Merry Wives of Windsor*. In London, after the war, she played Emilia in *Othello* and in 1920 created the role of Lady Marden in *Mr. Pim Passes By* at the New Theatre. From 1921 to 1923 she taught at the Royal Academy of Dramatic Arts in London, but she has little faith in the efficacy of formal instruction in acting. "In my heyday youngsters had a chance to watch and work with good performers—and then you had it or you didn't," she once said, as quoted in the New York *Herald Tribune* (February 25, 1962). At other times she has called acting an instinct, maintaining that it cannot be taught by The Method or any other method.

One of several London productions in which Ethel Griffies performed during the early 1920's was *Havoc*. It opened at the Haymarket in January 1924 with Miss Griffies as Alice Derring. That was the role in which she made her first New York appearance, at the Maxine Elliott Theatre on September 1, 1924. Welcomed by American audiences, she remained in the United States for more than a decade. In her next play on Broadway, Galsworthy's *Old English*, she supported the star George Arliss in the secondary part of Adela Heythrop. After a run at the Ritz Theatre, beginning in December 1924, she toured in that drama the following year.

From Broadway to theatres on the road Miss Griffies also accompanied the other members of the casts of *Loose Ends* as Sarah Britt (1925-26) and of *Interference* as Mrs. Barme (1927-28). Among her notable roles on Broadway in the late 1920's were Mrs. Higgins in Shaw's *Pygmalion*, in which she replaced Elizabeth Risdon at the Theatre Guild in the spring of 1927, and Mrs. Brady in the prison melodrama *The Criminal Code*, which began its 173-performance run at the National Theatre in October 1929.

Then Miss Griffies left Broadway for Hollywood. Except for playing Frau Lucher in *Reunion in Vienna* at San Francisco's Curran Theatre in 1932-33, she appeared only in motion pictures until 1935. She was almost as much at home on film sets as on the stage, having performed in British silent movies during the 1920's. The role in which she made her American screen debut was one that she had mastered on Broadway five years earlier—Adela Heythorp in Warner Brothers' production of *Old English* (1930).

Avoiding, it would seem, a long-term contract with any one studio, she acted in more than forty films for various producers during her first prolonged stay in Hollywood. They included *Changes* (First National, 1931); *Stepdaughters* (Paramount, 1931); *Waterloo Bridge* (Universal, 1931); *Manhattan Parade* (Warner Brothers, 1932); *Lovers Courageous* (MGM, 1932); *Devil's Lottery* (Fox, 1932); *Westward Passage* (RKO, 1932); *Love Me Tonight* (Paramount, 1932); *Torch Singer* (Paramount, 1933); *Alice in Wonderland* (Paramount, 1933); *Of Human Bondage* (RKO, 1934); *The Painted Veil* (MGM, 1934); *Anna Karenina* (MGM, 1935); and *The Return of Peter Grimm* (RKO, 1935).

When she went home to England in 1935, Miss Griffies found herself equally in demand by British studios. Among the films that she made that year were *Twice Branded* (Twickenham), *Mr. Davies* (Shepherds Bush), and *Kathleen Mavourneen* (Garden City). Soon afterward she appeared in several stage productions. The most important of them, *Night Must Fall*, in which she was cast as Mrs. Branson, opened at the Cambridge Theatre in London in July 1936 and was also presented on the BBC. During 1938, with the Shakespeare Memorial Theatre in Stratford-on-Avon, she portrayed the Nurse in *Romeo and Juliet*, the Abbess in *The Comedy of Errors*, and Lady Macduff *in Macbeth*.

Before the end of the year she was back in Hollywood, where she stayed through World War II. Some of the more memorable pictures that list her in their supporting casts are *We Are Not Alone* (Warner Brothers, 1939); *Waterloo Bridge* (MGM, 1940); *A Yank in the RAF* (Twentieth Century-Fox, 1941); *How Green Was My Valley* (Twentieth Century-Fox, 1941); *Jane Eyre* (Twentieth Century-Fox, 1944); *The White Cliffs of Dover* (MGM, 1944); *Uncle Harry* (Universal, 1945); and *Forever Amber* (Twentieth Century-Fox, 1947). She left Hollywood in August 1945 to tour the United States as Mrs. Danvers in *Rebecca*.

The Druid Circle, John van Druten's play about an acrid professor in a provincial British university, opened at the Morosco Theatre in New York on October 22, 1947. Ethel Griffies' creation of the professor's mother, Mrs. White, one of her own most cherished roles, is among the outstanding achievements of her career. Sharing the enthusiasm of other Broadway critics, Richard Watts Jr. commented in the New York *Post* (October 23, 1947), "The relationship between the professor and his ancient mother, which might easily have been the customary silver cord thing, becomes a complete delight, because the old lady, superbly played by Ethel Griffies, turns out to be a wonderfully scornful beldame, and a comic joy of the season."

As Mrs. Hallam in Rose Franken's *The Hallams*, presented at the Booth Theatre on March 4, 1948, Miss Griffies again won excellent personal notices from New York reviewers, who were not, however, unanimously pleased with the play. Although *The Leading Lady*, of which Ruth Gordon was the author and the star, closed after only eight performances at the National Theatre in October 1948, it brought glowing praise to Miss Griffies, who played an aged actress. "It is obvious by now," Howard Barnes observed in the New York *Herald Tribune* (October 19, 1948), "that she can rise above the worst of material with her immaculate sense of make-believe." William Hawkins agreed in the New York *World-Telegram* (October 19, 1948): "Ethel Griffies has a way of making a house burst into applause at a single line, and her comedy is so exact one suspects she could have made a fine diamond cutter if she were not an actress."

With her usual sharp assurance Miss Griffies, then in her seventies, made every word and gesture count as the sister of the antique dealer, played by Boris Karloff, in the thriller *The Shop at Sly Corner,* presented at the Booth Theatre in early 1949. In a quick change of pace she danced, sang, and frolicked her way through Irving Berlin's musical comedy *Miss Liberty* as The Countess, stopping the show with her version of the can-can. "Probably the authors of *Miss Liberty,* and Moss Hart, its director, never intended Miss Griffies to be the star of their show," Brooks Atkinson commented in the New York *Times* (July 16, 1949). "But that is how it has worked out." The critics gave far less applause to the extravaganza itself than to Ethel Griffies, but the show persisted for 308 performances at the Imperial Theatre, from July 15, 1949 to April 8, 1950.

Broadway audiences saw Ethel Griffies later that year in the key role of Clementine Pinney in the light-hearted *Legend of Sarah,* exhibited at the Fulton Theatre in October 1950. Then in the New York City Theatre Company's revival in January 1951 of *The Royal Family,* she gave what Howard Barnes called "a scintillating portrayal" of Fanny Cavendish, the matriarch of a theatrical clan resembling the Barrymores. The role is another of her favorites. She also played the matriarch. Mrs. Mary Ellis, in Lillian Hellman's drama *The Autumn Garden,* which opened at the Coronet Theatre on March 7, 1951 with a distinguished cast that included Fredric March and Florence Eldridge.

Ethel Griffies intended *The Autumn Garden* to mark her last appearance on Broadway. She announced that she was retiring from the stage to live at her cottage on the Isle of Man with her husband, Edward Cooper, a former actor. Cooper, whom she had married on June 20, 1914, was her second husband. She had earlier been married to Walter Beaumont, also an actor, from December 1900 until his death in 1910. When life on the Isle of Man became too boring for the energetic actress, she and her husband moved to Surrey, where they enjoyed a pleasant home and gardens. After the death of Cooper in 1956, Miss Griffies found that she could no longer remain inactive. She returned to the stage in February 1957 in the United States to tour with Ruth Gordon in *The Matchmaker* as Flora Van Huysen.

Probably the most noteworthy of Miss Griffies' characterizations after her comeback was that of the doddering, nattering grandmother of the antihero in *Billy Liar.* She created Florence Boothroyd at London's Cambridge Theatre, where during a year's run, beginning in September 1960, her grandson was first Albert Finney and then Tom Courtenay. In the British 1963 screen version of *Billy Liar* (Continental) she again played grandmother to Courtenay. She made her off-Broadway debut in *Billy Liar* in March 1965, at the age of eighty-six, at the Gate Theatre.

She interspersed her re-creations of Billy Liar's grandmother with roles in two thrillers. The first, Frederick Knott's mystery play *Write Me a Murder,* returned Miss Griffies to Broadway, to the Belasco Theatre on October 26, 1961, as the tweedy family doctor involved in puzzling events at a crumbling English manor house. "Salty," "peppery," "tart," and "crusty" were among the adjectives that her performance drew from Broadway critics, who all seemed to feel that she and the role were made for each other. In the second thriller she played Mrs. Bundy, a minor character in Alfred Hitchcock's terror-ridden movie *The Birds* (Universal, 1963).

Again at the Belasco Theatre, on September 30, 1965 Ethel Griffies joined a cast made up chiefly of other venerable old pros, including Ernest Truex and Madge Kennedy, in a presentation of *A Very Rich Woman,* which starred Ruth Gordon, its author, in the title role. Critical reception of the comedy was mixed, and Walter Kerr complained in the New York *Herald Tribune* (October 2, 1965) that "Ethel Griffies, who is enchanting as a housekeeper given to hot-footing a tune while making an exit, isn't about very much." Other reviewers agreed that her role was too meager for her talents. The following year she appeared at the Shubert Theatre playing a supporting role, that of the marriage broker, in Chekhov's *Ivanov,* which starred John Gielgud and Vivien Leigh. Miss Griffies' personal notices were somewhat mixed when she appeared as Countess, the head of Countessa Cosmetics, Inc., in another comedy, *The Natural Look,* which opened at the Longacre Theatre on March 11, 1967. George Oppenheimer of *Newsday* (March 13, 1967) commented that "Ethel Griffies, that wonderful actress, gives the only indifferent performance that I have seen in her long career." But Walter Kerr admired her portrayal, and the critic for *Variety* (March 15, 1967) found that "she has obviously lost none of her savvy in playing lovably crochety old ladies."

Never long at liberty, Ethel Griffies has sometimes filled her time between engagements on the stage and screen with television stints. In the United States she performed in *Don't Shake the Family Tree,* a 1963 Theatre Guild production, and in the series *The Nurses* in 1964. She made about a dozen appearances on the *Merv Griffin Show,* where informal conversation allowed her wit full play. Since her career has spanned a long period of many different fashions in acting, she is often asked to compare the old theatre with the new. In March 1962 at a meeting in New York of the Drama Desk, an organization of theatre writers and critics, she took part in a panel discussion on acting styles in which she found fault with the indistinct enunciation of many contemporary actors, whom she charged with lack of regard for the "galleryites."

The white-haired, hazel-eyed grand dame of the theatre is five feet six inches tall. During her octogenarian years she attributed her remarkable vigor not to any formula for longevity, but to good luck and good health, and to an exuberant sense of humor. In fair weather she goes out regularly for a stroll and otherwise enjoys playing cards, reading, sewing, and painting. In October 1965, while working in *A Very Rich Woman,* she told the New York *Post* columnist Leonard Lyons, "Old people get bored doing nothing. If on my deathbed my agent called to say he had a good part for me, I'd get up and find out."

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The Most Rev. Philip M. Hannan, the Roman Catholic Archbishop of New Orleans, is an eloquent liberal churchman who presses for racial justice, ecumenism, religious liberty, liturgical reform, and family planning within the limits imposed by episcopal prudence and Catholic doctrine. Archbishop Hannan has figured in public controversy only once, during Vatican Council II, when he vociferously strove—with partial success—to bring the council's statement on war and peace into line with his own conviction that the military stance of the United States, and particularly its possession of a nuclear deterrent, contributes to peace and freedom in the world. Before his assignment to New Orleans in 1965, Hannan was auxiliary bishop of Washington, D.C.

ARCHBISHOP PHILIP M. HANNAN

Philip Matthew Hannan was born in Washington, D.C. on May 20, 1913 to the late Patrick Francis Hannan, an Irish immigrant plumbing contractor, and Lillian Louise (Keefe) Hannan. He studied at Immaculate Conception Elementary School and St. John's College High School, both in Washington, before beginning his seminary studies at St. Charles College in Catonsville, Maryland. He continued his studies for the priesthood in the Sulpician Seminary at the Catholic University of America and completed them at the North American College in Rome, Italy, where he received a licentiate in theology in 1939. He was ordained in Rome on December 8, 1939.

Hannon's first assignment after ordination was assistant at St. Thomas Aquinas Church in Baltimore, Maryland. During and after World War II, from 1942 to 1946, he was chaplain to the paratroopers of the 82d Airborne Division, United States Army. After leaving military service he studied for a doctorate in canon law at the Catholic University of America while serving as assistant pastor of St. Mary's Church in Washington.

Upon receiving his doctoral degree from Catholic University, in 1948, Hannan was appointed vice-chancellor of the Archdiocese of Washington by Archbishop Patrick A. O'Boyle. In 1951 he was promoted to chancellor, or executive secretary to O'Boyle, and at the same time he took over the administration of St. Patrick's Church and became first editor of the *Catholic Standard*, the archdiocesan newspaper. As pastor of historic St. Patrick's, he directed the busiest church in downtown Washington and the site of several annual functions, including the Pan American Mass, attended by high United States government officials and distinguished foreign diplomats. As editor of the *Catholic Standard* for fourteen years, he personally wrote many of the paper's editorials, in a style described in the Washington *Post* (December 30, 1960) as "trenchant." The ecclesiastical rank of papal chamberlain was conferred on him in 1952 and three years later he was made a domestic prelate, or monsignor.

On June 16, 1956 Pope Pius XII appointed Hannon auxiliary bishop of Washington. At the same time, in keeping with a Vatican practice designed to give auxiliaries and similar appointees full status as bishops, the Pope named him titular bishop of the defunct See of Hieropolis. Hannon was consecrated bishop at St. Matthew's Cathedral in Washington, D.C. on August 26, 1956. In 1960 he became vicar general of the Archdiocese of Washington and assistant chairman of the immigration department of the National Catholic Welfare Conference (NCWC), the national coordinating agency for the programs and policies of the Roman Catholic bishops of the United States.

In November 1962 Hannon was named assistant chairman of the NCWC press department and appointed a member of the committee set up in Rome to assist members of the American secular press in covering Vatican Council II, the assembly of all of the Roman Catholic bishops of the world convoked by Pope John XXIII to renew and reform the church. Hannon was a leader in the drive, in 1963, to strengthen a council declaration favoring a greater role for the laity in the affairs of the church, and in a speech before the conclave in October 1963 he proposed that every diocese set up special machinery to facilitate the expression of opinion by laymen. When President John F. Kennedy was assassinated, in November 1963, Hannan left the second session of the Vatican Council to preach the sermon at the President's funeral in Saint Matthew's Cathedral in Washington.

The spirit of ecumenism flowing from the Vatican Council was evident in many of the sermons and speeches given by Hannan in 1965. In a talk at Dunbarton College in Washington in February 1965, for example, he outlined three essential steps toward Catholic-Protestant unity: joint scriptural studies; joint studies in the sacraments; and "cooperation in . . . good works." He insisted, however, that dialogue between Catholics and Protestants "should be engaged in by competent experts."

During the third session of the Vatican Council, Hannan succeeded in having removed from the council's declaration on war and peace an absolute condemnation of nuclear weapons, but he was unsuccessful in his efforts to have inserted into the statement a recognition of war as "apt and necessary" for the defense of violated national rights. In a statement issued on November 15, 1965 he charged that the wording of the council document could be construed "as a slur on United States policy and American motives in Vietnam." The American hierarchy, meeting in Rome on the following day, refused to lend support to Hannan's stand.

While in Rome, on September 29, 1965, Hannan was named archbishop of New Orleans, Louisiana, to succeed John P. Cody, who had been transferred to Chicago. At the time of Hannan's appointment, the Archdiocese of New Orleans was still in turbulence resulting from the racial integration begun by Cody and his predecessor, Joseph Francis Rummel. "I eagerly look forward," Hannan said in a statement from Rome, "to serving them [the people of the archdiocese] . . . especially in the hour of trial by nature in which they have shown such magnificent courage and charity." He was installed as archbishop in ceremonies in St. Louis Cathedral in New Orleans on October 13, 1965.

After his installation in New Orleans, Hannan was appointed to the administrative board of the National Catholic Welfare Conference and elected episcopal chairman of the NCWC Youth Department, while retaining his position as press spokesman for NCWC. Serving in the latter capacity at the National Conference of Catholic Bishops in Washington in November 1966, he made the following announcements to the press: the bishops had agreed to petition the Vatican for permission to use English in the canon, the most sacred part of the Mass; American Catholics would no longer be required to abstain from meat on Fridays; and steps would be taken to give laymen an official voice in the national affairs of the church. Apropos of the last point, Hannan noted that the Vatican Council had vastly expanded the degree of lay participation considered proper when it decreed that nuns and other nonordained persons could distribute Holy Communion in missionary areas.

As chairman of the NCWC Youth Department, Hannan announced on February 22, 1967, in a joint statement with W. M. McFeely, chairman of the national board of the Young Men's Christian Association, that the Y.M.C.A. and the Roman Catholic Church in the United States were holding meetings to explore the possibility of improved relations between the two organizations. In a similar ecumenical vein, Archbishop Hannan has encouraged the members of his flock to join existing organizations in their communities rather than setting up exclusively Roman Catholic organizations.

Kenneth Dale in the Washington *Post* (September 30, 1965) described Archbishop Philip M. Hannon as "a dark-haired handsome man with a quiet but firm manner . . . high intelligence, cool efficiency, and warm humanity." In an earlier article Dale had called Hannan an eloquent speaker with a "rich, earnest voice." Hannan is a member of the committee for the Kennedy Center for the Performing Arts in Washington, of the board of trustees of the Catholic University of America, and of the Center for Applied Research in the Apostolate. Among the honors he has received is the George Washington medal of the Freedom Foundation, awarded him in 1963.

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HARRIS, BARBARA

1935- Actress
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In terms of talent, the impish Barbara Harris is a star, perhaps the brightest and most versatile to illumine the American stage since Judy Holliday flounced upon the Broadway scene over two decades ago in *Born Yesterday*. In terms of salary and billing, she ranks high among younger actresses, but, to the general public, her name is not as familiar as the critical enthusiasm she has received would seem to warrant. This lack of the blanket recognition that stardom customarily confers stems from Miss Harris's conviction that ". . . performers should be judged only by their work on-stage—too much is made of their personal lives." She has refused to submit to the glamorization by the press corps that accompanies success in the theatre, and has jealously guarded her privacy.

Interviewers have often complained that Miss Harris is shy and uncommunicative, but drama critics, called on to assess the artist rather than the individual, have seldom voiced any dissatisfaction. They delighted in the wry humor and poignancy that, on the occasion of her Broadway stage debut in 1961, she brought to her improvisations with the *Second City* troupe. Critics also acclaimed her portrayal of Rosalie, the seductive baby-sitter, in *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad* and applauded her characterization of a venal camp follower in Bertold Brecht's *Mother Courage and Her Children*. For her performance in *The Apple Tree* she won the Antoinette Perry award in 1967 as Best Female Star of a Musical Play.

Barbara Harris was born in Evanston, Illinois in 1935. Her father, Oscar Harris, a former tree surgeon who became a restaurateur, is semiretired. Her mother, Natalie (Densmoor) Harris, who used to teach piano, still plays for ballet classes. Miss Harris has two older sisters, one of whom, Neste, remembers how, as a child, the actress-to-be "could psych out any situation between people." Her first professional appearance was as a golden-haired baby in a Betty Crocker advertisement. By the time she was seven she was demonstrating her flair for mimicry by re-creating scenes from her favorite movies.

In Chicago, where she grew up, Miss Harris at first dreamed of becoming a dancer, but that early ambition gave way in her high school years to an interest in the theatre. Ironically, after auditioning

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for membership in her high school drama club, she was turned down. Later she attended Wright Junior College in Chicago, but dropped out when she felt no sense of belonging there. She then signed on as an apprentice with the Playwrights' Theatre Club, a repertory company that some undergraduates from the University of Chicago had formed. As the youngest and least experienced performer in the group, her acting career began on a humble note: she was cast as a shoeless peasant in *Wozzeck*.

In its second year of operation, the Playwrights' Theatre Club was forced to close, when the local Fire Department ousted the organization from its home in an abandoned Chinese restaurant. Several of its actors, including Miss Harris, decided to stick together, not for the purpose of continuing as a repertory unit, but to explore the possibilities of a concept newer to Chicago—that of improvisation. The Compass, a coffeehouse near the University of Chicago campus, provided them with quarters in which to experiment. Shelley Berman, Mike Nichols, and Elaine May are other celebrated alumni of the sharpwitted aggregation that evolved.

It was presumably during that formative period that Miss Harris married one of her fellow actors, a Chicagoan named Paul Sills, whose mother, the drama coach Viola Spolin, is usually credited with having given the contemporary improvisational movement much of its initial impetus. When a Fulbright grant fulfilled her husband's long-held desire to study European theatre practices, Miss Harris traveled with him to England in 1956. While they were there, she played Miranda in a production of *The Tempest* at Bristol University. In Germany the couple spent two months observing the work of Brecht's Berliner Ensemble. In retrospect the actress has said that she learned a great deal from that exposure to differing styles of theatre. She also discovered something about herself. "I found out," she told reporter Robert Wahls in an interview for the New York *Sunday News* (December 26, 1965), ". . . how very American I really am."

When, after a year abroad, Sills and Miss Harris returned to Chicago, they arrived in time to witness the demise of The Compass. The possibility that a New York edition of their ad-lib entertainment was in the offing led such company stalwarts as Mike Nichols and Elaine May to depart for Manhattan, and the Windy City was left with no outlet for the art of improvisational comedy. Miss Harris acted as an ingenue in various stock theatres in and around Chicago. Then, at the invitation of Twentieth Century-Fox, she went to Hollywood for a screen test. The studio offered her a seven-year contract, but she did not want a long commitment and, after completing a few acting assignments, she left Hollywood.

In the fall of 1959, a new company of improvising players was established, consisting to a large extent of Compass veterans who, having failed to get a foothold in Manhattan, had gravitated back to Chicago. In the Old Town section a former Chinese laundry was remodeled to furnish the site for a coffeehouse-theatre that they named The Second City, borrowing the title of A. J. Liebling's *New Yorker* magazine profile of Chicago. Miss Harris was the group's leading lady, or, as Betty Rollin of *Look* magazine once described her (December 14, 1965), "its pivotal female kook." The "instant" comedy dispensed by Second City actors was satirical in tone and topical in content. It caught on quickly, and before long The Second City company received an offer from Broadway.

Under the sponsorship of the former television producer Max Liebman, *From the Second City* opened at the Royale Theatre as the first attraction of the 1961-62 Broadway season. Norman Nadel recommended the show to readers of the New York *World-Telegram and Sun* (September 27, 1961) and especially praised two sketches—"Museum Piece" and "First Affair"—both enlivened by Miss Harris. Few reviewers dissented, and even the spokesman for *Variety* (October 4, 1961) who felt that, by Broadway standards, the intimate revue was "lightweight and inadequate," commended the skill of Miss Harris, noting that she achieved her comic effects "with admirable economy," and ascribing to her something which he judged rarer than real talent—"stage personality."

Despite its favorable notices, *From the Second City* closed after the comparatively short run of ten weeks. Undeterred, the improvisationalists decided to try again, and barely a month elapsed between the last performance of their first New York venture and the première of its successor. Presented in a refurbished Greenwich Village warehouse, *Seacoast of Bohemia* was acclaimed by Judith Crist of the New York *Herald Tribune* (January 12, 1962), who discerned "a touch of genius" in the company's ability "to range from the bittersweet to the cynical, from the sophisticated to the tender and from eggheadery to slapstick."

Taking temporary leave of her Second City associates, Barbara Harris appeared at the Phoenix Theatre in Arthur Kopit's farce *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad*. As a nymphomaniacal baby-sitter bent on seducing a mother-dominated young man, she stole the show. In the New York *Post* (March 10, 1962), Richard Watts Jr. wrote: "Her gift for presenting a beguilingly childlike exterior . . . and then letting the claws emerge . . . is a fearsome and wonderful spectacle to behold." That spring Miss Harris received a Vernon Rice award from the Drama Desk for "outstanding achievement in the off-Broadway theatre," an Obie from the *Village Voice,* and a *Theatre World* award. In *Variety*'s annual poll of drama critics, she was named the most promising new actress of the season.

After attending a performance of *Oh Dad* Richard Rodgers and Alan Jay Lerner asked Miss Harris to audition for one of the leading roles in their first collaborative effort, which was tentatively titled "I Picked a Daisy." Her rendition of a simple folk song convinced them that, with a minimum of vocal coaching, she would be able to pass muster as a singer, and, even though rehearsals were not scheduled to get under way for another six months, she was signed to a contract. But work on the Rodgers-Lerner project progressed more slowly than had been anticipated, and rehearsals were postponed. The delay allowed Miss Harris to accept the part of Yvette Pottier in the Broadway production of Bertold Brecht's *Mother Courage and Her Children,* directed by Jerome Robbins, who had been responsible for the staging of *Oh Dad,* and starring Anne Bancroft.

Although Howard Taubman of the New York *Times* (April 1, 1963) regarded the opening of the Brecht play at the Martin Beck Theatre as "an event of consequence" and found Miss Harris's delineation of a blowsy camp-follower "amusing," audience support was meager, and *Mother Courage and Her Children* had a run of only fifty-two performances. Announcing that she preferred improvising to acting, Miss Harris rejoined her Second City cohorts in May 1963. She clowned with them through three successive revues: *To the Water Tower, When the Owl Screams,* and *Open Season at Second City,* setting some kind of a record for diversity of characterization.

By this time, in the wake of several false starts, Richard Rodgers and Alan Jay Lerner had dissolved their partnership. But, reluctant to give up his contractual hold on Miss Harris, whom he still wanted to star in his next musical, Lerner had negotiated a new deal with her. According to its terms, she would be generously compensated merely for remaining "available." While she waited for the Lerner property to materialize, Miss Harris kept busy: she was the sole female in the cast of *Dynamite Tonight,* "an actors' opera" by Arnold Weinstein and William Bolcom, that had its première at the Off-Broadway York Playhouse on March 15, 1964. A travesty of war, it got mixed notices and was hastily withdrawn. During the spring and summer of 1964, Miss Harris appeared before movie cameras in a Long Island studio, playing a kooky social worker in the screen version of *A Thousand Clowns.*

Finally, on October 17, 1965, the musical which Alan Jay Lerner had written with Miss Harris in mind, reached Broadway. Its whimsical working title had long since been discarded in favor of *On a Clear Day You Can See Forever;* Burton Lane had replaced Richard Rodgers as composer of the score; and, in the midst of a turbulent tryout in Boston, newcomer John Cullum had taken the place of Miss Harris's original costar, Louis Jourdan. The majority of critics took Lerner to task for the disjointedness of his pseudoscientific book, but nobody quarreled with his choice of an actress to play the show's clairvoyant heroine, Daisy Gamble. As *Newsweek* (November 1, 1965) put it: "The evening belongs to Barbara Harris . . . she is priceless." A few weeks later, with the release of the movie version of *A Thousand Clowns,* Miss Harris had a second hit on her hands. Brendan Gill of the *New Yorker* (December 18, 1965) thought that the film was "more engaging" than the play on which it had been based and congratulated her on having made "a stunning screen debut."

For her next excursion on Broadway, Miss Harris selected *The Apple Tree,* an unconventional musical by Sheldon Harnick and Jerry Bock, who were inspired by three unrelated short stories—Mark Twain's "The Diary of Adam and Eve"; Frank R. Stockton's "The Lady or the Tiger?"; and Jules Feiffer's "Passionella." The show opened at the Shubert Theatre on October 18, 1966 and, once again, Miss Harris benefited from unequivocally favorable notices for her portrayals of Eve, a Hollywood sexpot, and a Judy Garland-like chimney sweep. Haskel Frankel wrote in the *National Observer* (October 31, 1966): "She is a creature of such delightful, dazzling incandescence that it is nearly impossible to pay attention to anyone else when she is around. As a singer she can outkitten Eartha Kitt and reach for notes that would make an opera diva nervous. She can dance with the best of the chorus kids and she can go into a clumsy comic shuffle that would have made her a top banana with the Keystone crowd. And as an actress, name a gamut and she can run it in record time. Add all of that talent to a full supply of natural endowments and you have a star of the very first magnitude."

In December 1966 the editors of *Cue* bestowed on Barbara Harris that magazine's Entertainer of the Year award. On March 26, 1967, when presentation of the Tony awards was televised, an audience estimated at 40,000,000 people saw her perform a number from *The Apple Tree.* Later in the program she hurried down the aisle of the Shubert Theatre to accept the medallion that honored her as Best Female Star of a Musical Play. Paramount's film version of *Oh Dad*—in which Miss Harris repeated her off-Broadway role of wanton baby-sitter—was released in 1967 and was lambasted by many of the critics.

Perhaps the best capsule description of Barbara Harris is the one that Alan Jay Lerner wrote into his libretto for *On a Clear Day You Can See Forever:* "A delicious, improbable sideshow of a girl." To interviewers she has looked like a cuddly but nubile kewpie doll, who appears even smaller than her actual five feet four inches of height. Plump-cheeked and button-faced, she has the eyes of a Raggedy Ann, small features, and tousled hair. Her voice, whether in speaking or singing, roams over a wide register. Restrained and serious off-stage, she moves in a small circle limited to her friends. Her hobbies include pewter-collecting, cooking, and playing chess. Divorced from Paul Sills, she lives alone—except for two beloved cats named Mark and Edward—in a Greenwich Village duplex.

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HARRIS, FRED R(OY)

Nov. 13, 1930- United States Senator from Oklahoma; lawyer
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Among the younger members of the United States Senate, Fred R. Harris of Oklahoma stands out as a politically gifted Democrat whose affability and efficiency quickly earned him the epithet of "the new Bob Kerr of the Senate." He had been elected in 1964 to fill out the last two years of the unexpired term of the late Robert S. Kerr and was reelected in 1966 to a full six-year term. As a member of the Senate Government Operations Committee he became one of the very few freshman Senators ever assigned the chairmanship of a subcommittee, that of government research. A lawyer who formerly served in the Oklahoma Senate, Harris believes that "government is an extension of each individual's responsibility to others."

The only boy in a family of three children, Fred Roy Harris was born to Fred Byron and Eunice Alene (Person) Harris on November 13, 1930. His birthplace was a two-room farmhouse at Walters in southwestern Oklahoma, about fifteen miles from the Texas border. He grew up on a farm, and when he was five years old he was given the job, at ten cents a day, of driving a horse in circles to provide power for a hay baler. By the end of his senior year at Walters High School, from which he graduated with honors, he had been named the Future Farmers of America state champion.

As a student at the University of Oklahoma in Norman, however, Harris apparently had no intention of making farming his livelihood. To meet his expenses during his college years, he worked first as a part-time janitor and later as a printer's devil. He majored in history and political science and obtained his B.A. degree in 1952. Then at the University of Oklahoma Law School he served as administrative assistant to the dean and was successively book editor and managing editor of the *Oklahoma Law Review*. Its August 1956 issue carried his article "Allocations and Apportionment in a Private Trust Between Principal and Income," a study made possible by a scholarship from the Liberty National Bank and Trust Company of Oklahoma City. By that time he was practising law, having been awarded his LL.B. degree with distinction and having been admitted to the Oklahoma bar in 1954.

After his graduation from law school Harris made his permanent home in Lawton, the administrative seat of Oklahoma's Comanche County and a rapidly growing city that by 1960 had practically doubled its 1950 population of 34,757. In 1954 he became the founder and senior partner of the law firm of Harris, Newcombe, Redman & Doolin. For the next decade he was engaged in general civil practice, including probate, estate, banking, corporation, insurance, and oil and gas law. His firm became one of the largest and most successful in southwestern Oklahoma, and since Harris' resignation in 1964, it has carried on under the name of Newcombe, Redman & Doolin.

Politics had long appealed to Harris, and while still a student at the University of Oklahoma, he ran for the seat of representative of his home district in the Oklahoma Legislature, but was defeated by thirty-five votes. In 1956 he sought, and won, election to the Oklahoma Senate, becoming the youngest member of that chamber. Over the next eight years he introduced much important legislation, including the Harris Act for local industrial financing. Pioneering legislation that he sponsored also created the Oklahoma Human Rights Commission to prohibit discrimination in state employment. Senator Harris was chairman of the Senate Democratic caucus, and it was on the basis of his record as a State Senator that he was chosen for the Oklahoma Junior Chamber of Commerce Outstanding Young Man of Oklahoma award for 1959.

In 1962 Harris entered the primaries for the Democratic nomination for Governor of Oklahoma, but made a poor showing, finishing fifth. Two years later he proved far more formidable in his bid for his party's nomination of a candidate to fill out the unexpired term of United States Senator Robert S. Kerr, who had died on January 1, 1963. Shortly after Kerr's death Governor J. Howard Edmondson, also a Democrat, had resigned as Oklahoma's chief executive to serve, by appointment, as United States Senator until the next state and national election. At the Democratic primary on May 5, 1964 he outpolled Harris by 215,000 votes to 190,000. Another former Governor, Raymond Gary, and a minor candidate together ran up a total of 185,000 votes. Since no candidate had a majority, a run-off on May 26 between the two top contenders was required by Oklahoma law. It resulted in a victory for Harris over Edmondson by a margin of approximately 100,000.

The Republicans, meanwhile, had overwhelmingly nominated Charles (Bud) Wilkinson, who in seventeen years as football coach at the University of Oklahoma had acquired "the enviable position of being known and admired in nearly every household in the state," according to the New York *Times* (October 18, 1964). The *Times* correspondent also reported that Fred Harris was "politically blessed generally by close ties with the influential Kerr family" and was carrying on "an orthodox" Democratic campaign, while his opponent "created a conservative image in a conservative state (by opposing big Federal government and high Federal spending) without becoming directly identified with Senator Goldwater's campaign" for the Presidency.

In the campaign Harris avoided the label of liberal or conservative and described his political views as based "on good Oklahoma common sense." His speeches discussed employment and national security, or peace, as the paramount issues of the nation and also questioned Wilkinson's qualifications. Harris argued that a Senator, like a doctor or coach, should be prepared for the job, and he maintained that the Roman Empire fell because in their enthusiasm for sports the people let the gladiators help to govern.

Throughout his campaign, as political commentators observed, Harris held firmly on to President Lyndon B. Johnson's coattails, repeatedly endorsing the President's policies. In the election on November 3, 1964 the landslide victory of Johnson over Goldwater was probably a major factor in deciding the close senatorial contest that Harris won over Wilkinson by 466,782 votes to 445,392. At thirty-three he was the youngest Senator-elect from Oklahoma in its history.

When Harris took his seat in the Eighty-ninth Congress in January 1965, he was assigned to the Senate's Government Operations Committee, Public Works Committee, and Select Committee on Small Business. In the first session of that Congress he established himself as a fairly reliable and consistent supporter of Johnson's foreign and domestic policies, voting in January for the Administration's Water Quality Act of 1965 and in May for the Voting Rights Act and for closing debate on civil rights. In June he opposed all cuts in foreign aid, and also in that month he successfully sponsored an amendment prohibiting aid and sales to Indonesia or the United Arab Republic whenever the President believed that either country was engaging in, or preparing for, military action against the United States.

Harris and the senior Senator from Oklahoma, A. S. Mike Monroney, won approval in July 1965 of their amendment to the Housing and Urban Development Act to exempt certain Indian housing authorities from preparing "workable programs for community development," which are normally required to gain federal aid. Harris also succeeded in amending that act to extend college housing loan programs to cover certain residential vocational schools. In February 1966 he supported the Mansfield motion (which was defeated) to invoke cloture on the filibuster against repeal of the right-to-work section of the Taft-Hartley Act. After an article in *Ramparts* (April 1966) stirred up a controversy by charging that the Central Intelligence Agency had infiltrated a government-financed Michigan State University project in South Vietnam in the 1950's, Harris took the position in a speech on April 16, 1966 that President Johnson should prevent the CIA from using any university project abroad as a cover for its activities.

The appointment of Harris to the chairmanship of the Senate Government Operations Committee's subcommittee on government research in August 1965 made him one of the few Senators who have attained subcommittee chairmanships during their first year of service. He set about bringing an end to the immense waste in the federal program of research and development costing $15 billion a year. In February 1966 he took part in a heated debate on Operation Simpático, a social research project in Colombia, South America carried out by American University and sponsored by the Defense Department. Addressing the Senate, he called for the creation of an independent agency to be set up to approve such research projects and to screen them for connotations that would give the United States a militaristic image in Latin America.

FRED R. HARRIS

Besides working through his research-appropriation subcommittee to help form a national science policy, Harris served during the Eighty-ninth Congress as acting chairman of the Government Operations Committee's investigations subcommittee's hearings into operations of small business investment companies and the federal housing program. Also, as a member of the Public Works Committee, he had a hand in guiding through Congress the legislation needed to carry forward the Arkansas River navigation program and to begin work on the Kaw Dam and Reservoir, Waurika Reservoir, Optima Reservoir, and other projects. He was instrumental in securing passage of legislation for the creation of an Ozarks regional development commission to strengthen the economy of eastern Oklahoma, western Arkansas, and southern Missouri.

In seeking election in 1966 to the full Senate term ending in January 1973, Harris faced as his Republican opponent the Oklahoma City attorney Pat. J. Patterson, who centered his campaign on the issue of the rising cost of food and on criticism of the Johnson Administration as too liberal. Patterson also endorsed the amendment proposed by Senator Everett M. Dirksen in 1965 to the federal Constitution permitting school boards to provide for prayers in public schools. Harris, who had voted against the amendment, explained in a letter sent to every fifth resident in Oklahoma: "I believe in the separation of church and state and I believe prayer and Bible reading in the schools should be voluntary." On November 8 Harris defeated Patterson by 343,157 votes to 295,583.

Before the convening of the Ninetieth Congress in January 1967, Senator Harris made a visit at his own expense to Peru, Argentina, Brazil, and Chile to become better acquainted with Latin America and the effects of federal aid projects there. In January he ended his membership on the Public Works Committee to accept appointment to the Finance Committee. Remaining on the Government Operations Committee he continued as chairman of the research subcommittee and was named to the additional subcommittees on investigations, executive reorganization, and national security and international operations. In the Select Committee on Small Business he retained membership on the retailing, distribution, and fair trade practices subcommittee.

Harris' voting record on key issues during 1967 shows him supporting the President's ratification of the United States-Soviet Consular Convention (March), the Appalachian Regional Development Act (April), the President's handling of the railroad strike crisis (April), and the Senate's censuring of Senator Thomas J. Dodd of Connecticut (June). In February he sponsored a Senate bill to establish a national foundation for the social sciences to provide federal support for social science research. Harris was an outspoken liberal member of the President's National Advisory Commission on Civil Disorders, which released its report in March 1968. A cochairman of Vice-President Humphrey's unsuccessful Presidential campaign, Harris had been mentioned as a possible running mate for Humphrey, but at the national convention the nomination for Vice-President went to Edmund S. Muskie.

The United States Junior Chamber of Commerce named Harris one of the Ten Outstanding Young Men of 1965. He is a director of the Great Plains Historical Society and the Museum of the Great Plains and a member of the advisory board of the Southwest Center for Human Relations Studies. He is also a director of the Oklahoma University Alumni Association, the Lawton Civil Defense Council, and the Salvation Army. He belongs to the Lawton Chamber of Commerce and is a Rotarian and a Mason (Shriner). His Greek-letter societies are Phi Beta Kappa and the Phi Alpha Delta legal fraternity, and he is a member of the Order of the Coif. He attends the First Baptist Church of Lawton.

On April 8, 1949, during his freshman year at the University of Oklahoma, Fred R. Harris married LaDonna Vita Crawford, his high school sweetheart. They have two daughters, Kathryn Cornell and Laura Loretta, and one son, Byron Baldwin. Mrs. Harris, who is of Irish and Comanche Indian descent, helps her husband with campaigning. The Senator, regarded as an outstanding authority on Comanche culture, shares his wife's dedication to preserving what survives of the Comanche language and traditions.

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HEARNES, WARREN E(ASTMAN)

July 24, 1923- Governor of Missouri
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By an amendment to the state constitution enacted shortly after he took office in 1965, Warren E. Hearnes became the first governor of Missouri capable of succeeding himself in office. His reelection in November of 1968 had been forecast by observers, partly because he is a Democrat in a traditionally Democratic state, but mostly because of his legislative record, which is the strongest in Missouri gubernatorial history, particularly in the areas of health, education, welfare, and building construction.

Warren Eastman Hearnes was born on July 24, 1923 in Charleston, Missouri, the youngest of five children of Earle B. Hearnes, a merchant, and Edna May (Eastman) Hearnes. He has three brothers, Donald, Richard, and Robert, and one sister, Mrs. H. R. Hequembourg. After attending public schools in Charleston, Hearnes studied briefly at the University of Missouri before entering military service in World War II. At first stationed at Headquarters Company, 140th Infantry, 35th Division, 77th Anti-Aircraft, he soon won admission to the United States Military Academy at West Point. Upon his graduation from West Point with a B.S. degree in June 1946 he was commissioned a second lieutenant in the infantry of the regular Army, and in December 1947 he was promoted to first lieutenant.

Discharged from the Army in 1949, Hearnes returned to the University of Missouri, where he received his B.A. degree in 1952. In the same year he received his LL.B. degree from the University of Missouri School of Law and was admitted to the Missouri bar. He maintained a law office in East Prairie, Missouri from 1952 to 1958 and in Charleston from 1959 to 1960.

In 1950 Hearnes was elected to the Missouri General Assembly's House of Representatives from Mississippi County, and he was reelected in 1952, 1954, 1956, and 1958. He was majority floor leader in the State House of Representatives from 1957 through 1960, and he chaired the house committees on rules and courts. He was also a member of the committees on education, seeds and grain, appropriations, agriculture, flood control and soil conservation, and universities.

On November 8, 1960 Hearnes was elected Secretary of State of Missouri. As custodian of the seal of the state, he was required, in the words of the Missouri State Constitution, to "authenticate therewith all official acts of the Governor except the approval of laws." He kept the register of the official acts of the governor, attested the acts when necessary, presented copies to the General Assembly when required, and acted as custodian of such records and documents. He also acted as chief election official, and he supervised the state departments of commission and land, corporation and securities, administration, and publications. The latter department is responsible for compiling and editing the

Official Manual of the State of Missouri, the *House Journal,* and the *Senate Journal,* among other publications.

In the 1964 primary election for the Democratic gubernatorial nomination, Hearnes defeated Lieutenant Governor Hilary A. Bush, the favorite of the state Democratic hierarchy, by 51,000 votes, and at the polls on November 3, 1964 he was elected over Republican Ethan Shepley, retired chancellor of Washington University, by 1,095,200 votes to 792,131.

The legislative record compiled by Governor Hearnes in two ordinary and two special sessions of the Missouri State Assembly between 1965 and 1968 was extraordinary. Only one of his eighty recommendations to the legislature failed to pass—a bill that would have allowed private school students to attend certain classes in public schools. Among his major accomplishments were the establishment of a toll road authority as a source of revenue for the building of new highways; the start of state aid to public kindergarten classes; and the authorization of state welfare aid to families with unemployed fathers living at home. Appropriations for social welfare increased in all categories, and in some they more than doubled the highest comparable figures under previous governors: elementary and secondary education, $177,000,000; higher education, $107,000,000; corrections and mental health, $76,000,000; and public health and welfare, $92,000,000. A building program exceeding $150,000,000 was also unprecedented. This was achieved without a state tax increase, but much of it would have been impossible had not tax increases been obtained by Hearnes's predecessor. Other bills passed under Hearnes included appropriations for construction of nine mental health clinics; consumer fraud legislation; implementation of medicaid; creation of a Department of Community Affairs, an Air Conservation Commission, and a Council on the Arts; accelerated state aid to rapidly expanding school districts; the establishment of two new state senior colleges; and public accommodations legislation.

Hearnes also achieved passage, in 1965, of a state constitutional amendment allowing him to succeed himself. Previously Missouri governors were required to leave office after one term. In November 1968 the Republican challenger to Governor Hearnes's reelection was St. Louis County Supervisor Lawrence K. Roos, who, during his campaign, tried to build an image as the urban candidate and contrasted that image with Hearnes's rural background. Roos stressed the needs of Missouri's two major metropolitan areas, St. Louis and Kansas City, and he criticized Hearnes for not pressing harder for broader home rule powers for St. Louis County. When the votes were counted, Hearnes had beaten Roos by a comfortable margin.

Hearnes was one of the first prominent Democratic politicians to raise doubts publicly about the renomination of Lyndon Baines Johnson for President. On December 16, 1966, two months after an anti-Administration trend had been indicated in Democratic election losses throughout the United States, he expressed the view that the party "might be better off with someone else" as the 1968 Presidential nominee if Johnson "will not honestly reevaluate [his policies] . . . and make changes."

WARREN E. HEARNES

Hearnes has repeatedly appealed for a more equal partnership between federal and state governments in programs affecting the states. "You can't be a partner when you are given only the stick—the responsibility for trying to enforce the law in a lot of different programs," he said in an interview for *U.S. News and World Report* (January 30, 1967). "You also need to have a share in controlling the carrot—the billions of dollars that are involved in these federal programs. . . . The federal government should not have the power to tell the states, 'If you don't do this or that . . . you will lose the aid we have been giving you.'. . . But the worst feature of the present system is that the states become committed to programs that turn out to be open-ended as to costs, yet the states have little or no control. . . . Aid to dependent children is one example. . . . A more recent example is the 'medicaid' law. . . . If the states were given the money, and maybe just some guidelines from the federal government, but full authority to go ahead and do things—I am convinced that we could do them better and cut the bill for the taxpayers by a tremendous amount."

In the *U.S. News and World Report* interview Hearnes said that the federal poverty program, and especially the Job Corps and Neighborhood Youth program, had caused much resentment among the people of his state. They feel, he reported, that "too much money [is given] to people who do not want to work. . . . They have a hard time understanding any program . . . that pays a youth . . . marking time on some little project . . . $1.25 an hour." When police use of tear gas on a group of Negro demonstrators at City Hall in Kansas City, Missouri touched off racial violence in that city in April 1968, Governor Hearnes sent in 3,000 National Guardsmen to quell the burning, looting, and sniping.

On July 2, 1948 Hearnes was married to Betty Sue Cooper, a music teacher and choir director at the First Baptist Church in Jefferson City, of which Hearnes is a member. The Hearneses have three daughters: Lynn Cooper, Leigh Eastman, and Julia

Britten. Hearnes is five feet ten inches tall and weighs 155 pounds. He has brown eyes and dark brown hair. He is a member of Phi Delta Theta, the social fraternity, and Phi Delta Phi, the legal fraternity, the Lions Club, the Elks, the Fraternal Order of the Eagles, the Veterans of Foreign Wars, and the American Legion, and he is a director of the Missouri Mental Health Association and the Citizens' Bank of Charleston, Missouri. His honors include the St. Louis *Globe-Democrat* Award for Meritorious Public Service and an American Heritage Foundation Award for his leadership in working for modernization of Missouri's election laws. A 32d degree Mason, Hearnes is a member of the Scottish Rite, the Shrine, and other Masonic bodies.

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HEFNER, HUGH (MARSTON)

Apr. 9, 1926- Publisher; entrepreneur
Address: b. HMH Publishing Co., Playboy Bldg., 919 N. Michigan Ave., Chicago, Ill. 60611; h. 1340 N. State Pkwy., Chicago, Ill. 60610

The most successful magazine publishing venture in the mid-twentieth century in the United States has been *Playboy*, a hedonistic magazine for males that Hugh Marston Hefner began on a shoestring in 1953. In 1967 the HMH Publishing Company realized sales of $50,764,000 and advertising income of $15,359,000, and in 1968 the circulation of *Playboy* surpassed the 5,000,000 mark. Subsidiary enterprises, notably the Playboy Clubs, a chain of nightclub-restaurant key clubs, have pushed the gross income of the Hefner organization to approximately $78.000,000 annually. The literary quality of *Playboy* is high, but its chief attraction for many readers is the nude "Playmate of the Month," just as the emphasis in the Playboy Clubs is on the nubile and glossily packaged hostesses and waitresses called "Bunnies." Paul Gebhard, the executive director of the Institute for Sex Research at Indiana University, has summed up Hefner's secret of success in these words: "Hefner's genius is that he has linked sex with upward mobility."

Of German-Swedish descent, Hugh Marston Hefner was born in Chicago, Illinois on April 9, 1926 to Glenn and Grace (Swanson) Hefner, who had moved to Chicago from Nebraska farm country. His father, an accountant, is now treasurer of *Playboy*. His younger brother, Keith, Hefner's only sibling, is an executive of Playboy Clubs International, a trouble-shooting manager whose functions include on-the-spot supervision of new clubs.

"My whole early life was a telescoping of the puritanical, unproductive years that the entire country went through. . . ," Hefner told Bill Davidson in an interview for an article in the *Saturday Evening Post* (April 28, 1962). "I was never really free until the day my magazine was born. Before then I had lived through one series of restrictions after another." The first restrictions, according to Hefner, were imposed by his devout Methodist parents: "My father and mother gave us intellectual freedom and we were taught to ask questions and come to our own conclusions, but they imposed rigid Protestant fundamentalist ethics on us. There was no drinking, no smoking, no swearing, no going to movies on Sunday. Worst of all was their attitude toward sex, which they considered a horrid thing never to be mentioned. . . . It didn't help that my mother was the strong parent and that I was brought up almost entirely under her supervision. My father was an accountant for an aluminum company. He worked late every night and I hardly ever saw him."

Hugh Hefner entered adolescence an introvert, embarrassed, as he recalled for Bill Davidson, "at just putting my arm around a girl." "So I withdrew into fantasies," he told Davidson. "First I collected all kinds of butterflies and animals. Later I escaped into fantasy by writing and drawing." Most of the drawing went into voluminous comic strips, some with Western heroes but most of them semi-autobiographical, about a boy called "Goo Heffer" and his misadventures at "Stinkmuch High." In his senior year at Steinmetz High School in Chicago, Hefner emerged enough from his shell to date girls and to become a popular cartoonist for the school newspaper.

As soon as he graduated from high school, in 1944, Hefner was inducted into the United States Army, and he served as company clerk in a succession of replacement centers in the United States until his discharge in June 1946. Upon his return to civilian life he enrolled at the University of Illinois, partly because Millie Williams, a former high school classmate who had become his first steady girl friend, was a student there. At the university he majored in psychology and contributed cartoons and articles to student publications. One article was a review of Alfred C. Kinsey's *Sexual Behavior in the Human Male* in which he wrote: "Dr. Kinsey's book disturbs me. Not because I consider the American people overly immoral, but this study makes obvious the lack of understanding and realistic thinking that have gone into the formation of our sex standards and laws. Our moral pretenses, our hypocrisy on matters of sex have led to incalculable frustration, delinquency, and unhappiness." Hefner took his bachelor's degree at the University of Illinois in 1949, and later he did one semester's graduate work in psychology at Northwestern University.

On June 25, 1949, Hefner married Millie Williams. "We had three unhappy years and two children," he told Bill Davidson, "and the walls around me grew higher." Failing to find a job in journalism or to sell an idea for a comic strip about a college student called "Fred Frat," he supported his family successively as personnel director for a small Chicago cardboard carton company, as an advertising copywriter for a Chicago department store, and as a writer of subscription promotion copy for *Esquire* magazine. In 1952 *Esquire* asked him to move to its New York office, offering to increase his weekly salary from $60 to $80 a week. Hefner demanded

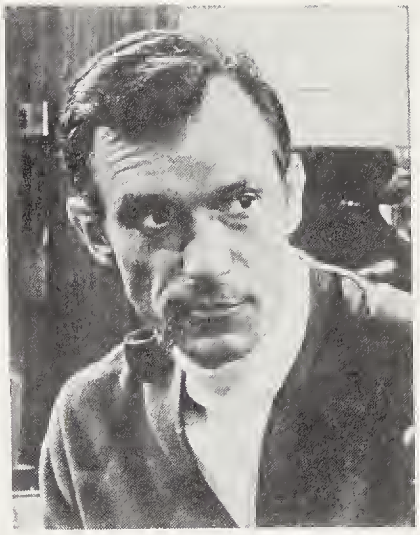
$85, the demand was denied, and Hefner quit *Esquire.*

Hefner left *Esquire* armed with the conviction that the time was ripe for a new men's magazine, catering, like *Esquire,* to urbane tastes, but with more daring, particularly in the sexual area. "Once this idea hit me," Hefner told Bill Davidson in the *Saturday Evening Post* interview, "I began to work on it with everything I had, and for the first time in my life I felt free. It was like a mission—to publish a magazine that would thumb its nose at all the restrictions that had bound me."

Supporting himself by working as promotion manager for the Publishers Development Corporation (1952) and circulation manager for *Children's Activities* magazine (1953), Hefner put together the first issue of *Playboy* with the help of Art Paul, who is still art director of the publication. Hefner financed the project with $600 of his own money—all that he had—and about $10,000 raised by the sale of stock to friends. The first issue, featuring the celebrated nude calendar photograph of Marilyn Monroe—for which Hefner paid the calendar company $200—reached the newsstands in December 1953 and sold out its press run of 53,991 copies at 50 cents a copy.

"*Playboy* came at the right time, when the United States was experiencing a sexual revolution," Hefner recalled in an interview with Oriana Fallaci for *Look* (January 10, 1967). "My naked girls became a symbol of disobedience, a triumph of sexuality, an end of Puritanism. The first issue of *Playboy,* with the calendar of Marilyn, came in 1953, just when the American began to discover the hypocrisy surrounding sex. A social hypocrisy, a legal hypocrisy. . . . To publish *Playboy* was like waving a flag of freedom, like screaming 'rebellion' under a dictatorship."

In the beginning, the fiction in *Playboy* was, for financial reasons, largely limited to old, previously published stories by such established writers as Erskine Caldwell, John Steinbeck, and Somerset Maugham, and to material in the public domain, such as the ribald classics of Boccaccio and De Maupassant. As the publication became more prosperous it began to buy original short stories from such writers as Vladimir Nabokov, James Baldwin, Ray Bradbury, P. G. Wodehouse, Evan Hunter, James Leo Herlihy, Gerald Green, Irwin Shaw, Jerome Weidman, and Isaac Singer. Writers of the caliber of Ken W. Purdy became regular contributors of nonfiction, and the literary sophistication of *Playboy* was accentuated by the hiring of A. C. Spectorsky as editorial director and Robie Macauley, formerly editor of the *Kenyon Review,* as fiction editor. Today the regular features of *Playboy* include columns giving advice on food, drink, travel, fashion, and every other conceivable subject of interest to the hedonistic bachelor or man-about-town, and in-depth interviews and similar serious articles are interspersed between the risqué jokes and cartoons. From the beginning the magazine's insignia has been a rabbit dressed in evening clothes.


HUGH HEFNER

In 1956 Hefner persuaded Janet Pilgrim, then the subscription manager of *Playboy,* to pose in the nude for photographs for the magazine. Thus was established the regular *Playboy* feature "Playmate of the Month." In the center-fold of every issue of the magazine is a color photograph of a bare-bosomed "playmate," selected by Hefner himself, who views hundreds of color transparencies sent in from model agencies, show business agents, or girls themselves before making his choice. The chief criterion in his selection, after beauty, is freshness or wholesomeness, and the "girl next door" impression is enhanced by photographs preceding and following the center-fold in which the young woman is depicted fully clothed, going about her daily routine. The calculated effect of ordinariness in the Playmate feature is deceptive. All the blemishes that flesh is heir to are air-brushed away, and flattering light is strategically used to create the illusion of a creamy perfection that exists only in the fantasies of Hefner and his readers. As many observers of the magazine field have noted, Hefner's Playmate feature has moved the pin-up from the ignominy of the "girlie" magazine into respectability.

By 1960 Playboy had a circulation exceeding 1,000,000, profits of $1,058,000 from newsstands alone, and an advertising revenue of $2,300,000. Inspired by his success, Hefner ventured into other fields. He failed with two other magazines—*Show Business Illustrated,* covering the entertainment field, and *Trump,* a humor magazine similar to *Mad*—and with a national television program, *Playboy's Penthouse,* but other ventures succeeded. Chief among the successes was Playboy Clubs International, a chain of nightclub-restaurants, now numbering eighteen, in cities from Chicago to London. The main attractions of the Playboy Clubs are the "Bunnies," hostesses and waitresses who wear flimsy costumes—glorified corsets of magenta satin with cotton "tails" attached—and "bunny ears" as part of their coiffures. Like the Playmates in *Playboy,* the Bunnies are chosen by criteria of youth, physical endowment, and wholesome appearance. A printed manual lays down a rigid decorum for the Bunnies, with the result that the customers may, as Katherine Whitehorn noted in the London *Observer* (July 3, 1966), "feel wicked without doing anything about it." The customers are key holders who pay $75 for membership. There were 500,000 of them in 1967, and sales in the clubs for 1967 were $27,208,000. In addition to the clubs, Hefner owns luxurious hotel-resorts in Jamaica, British West Indies, and Lake Geneva, Wisconsin. The total real estate holdings of the Hefner empire total $25,000,000 in value. Among subsidiary enterprises are a model agency in Chicago, a motion picture theatre in the same city, and Playboy Products, a purveyor of jewelry and other male accessories with sales exceeding $2,670,000 a year. The Playboy Press, which issues anthologies of short stories, nonfiction, and humor from *Playboy*, realized sales of $1,610,000 in 1967.

The offices of the HMH Publishing Company and the headquarters of Playboy Clubs International are in the Playboy Building, formerly the Palmolive Building, on Michigan Avenue in Chicago, which Hefner purchased in 1965. A staff of 900 occupies nine floors of the skyscraper, and the remaining twenty-eight floors are rented out to other businesses. Hefner himself does most of his work in his $800,000 forty-eight-room mansion on North State Parkway in Chicago, communicating with his staff by means of voluminous memos read into a dictating machine and transcribed by two secretaries working in shifts. A "night person" who curtains himself off from time and daylight, Hefner works as long as forty hours at a stretch.

Bill Davidson in his *Saturday Evening Post* article wrote of Hefner's mansion that "the total effect is that of a love temple in the last days of ancient Rome, as Cecil B. De Mille might have conceived it." The household has a staff of twenty-five, including two chefs, working in shifts around the clock. The house is an electronic wonderland, filled with stereo equipment, a motion picture theatre, eight television monitors, and, in Hefner's bedroom, a television camera and a huge round bed that vibrates or revolves at the touch of buttons. There is a swimming pool in the house, a steam room, and a bar. The top floor is a dormitory for Playmates and for Bunnies who work at the Chicago Playboy Club. According to Diana Lurie in *Life* (October 29, 1965), Hefner always has one girl, whom he calls his "special girl," who is his constant companion and confidante.

Physically, Hugh Hefner is a gaunt, wiry, agile man, just under six feet tall and weighing 150 pounds. Emotionally, he is intense and given to somber moods, and some associates have called him a "loner." A close associate has said: "He's never been a great mixer or joiner. He works so hard on the magazine he doesn't have time to live the life it portrays. The parties [of up to 400 people in the mansion] usually have a business purpose, such as to entertain prospective advertisers." Hefner is abstemious, eating only one meal a day, drinking no coffee and little liquor, and seldom filling the pipe that always juts from his mouth. He does, however, drink large quantities of Pepsi-Cola, which is stored in refrigerators located at strategic points throughout the mansion. Socially conscious, Hefner overrode local objections to achieve integration in the Playboy Clubs in the South. Mildred Williams and Hefner were divorced in 1959. His children, Christie Ann and David Paul, live with their mother, who has remarried.

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HEMINGWAY, MARY (WELSH)

Apr. 5, 1908- Writer
Address: 27 E. 65th St., New York 10021

From her first, fateful meeting with Ernest Hemingway in 1944 until his death in 1961, Mary Welsh Hemingway completely shared the strenuous and productive life of the novelist whose influential style of narration won him the Nobel Prize in Literature and whose way of living has become legendary. She had achieved a reputation as a noted war correspondent, but during her marriage she devoted all her time to being Hemingway's wife, and only in recent years has she resumed her career as a writer. Hemingway, who called her "Miss Mary," admired among her many qualities a certain durability, and he entrusted to her as his sole executor the custodianship of his rich literary estate.

The only child of a well-to-do lumberman, Mary Welsh Hemingway was born in Walker, Minnesota on April 5, 1908 to Thomas James and Adeline Quincy (Beehler) Welsh. Like her father, she enjoyed outdoor life. Their home was in Bemidji, and in childhood she spent happy summers fishing and boating on the lakes and rivers of northern Minnesota. While attending the local high school, she played basketball and sang in class musicals. Singing became one of her lifelong avocations, much to the delight of Hemingway, who once praised her voice as "accurate and true."

Mary Welsh decided quite early upon a career in journalism, having found the editor of the Bemidji *Pioneer*, the local newspaper, to be the most interesting of her parents' dinner guests. After her high school graduation in 1926, she enrolled in Northwestern University to major in English. She became a member of the soccer team and the glee club, and to supplement her allowance she worked at odd jobs such as baby sitting and selling candy. Tempted by an offer of a job in Chicago, she left college in her senior year without taking a degree.

Carl Sandburg's well-known poem about Chicago had attracted her to that city, and it was there that she began her apprenticeship in newspaper work as a reporter for the *Howard News*. She was later employed for about five years by the Chicago *Daily News*, but much of her reporting concerned items for the women's page. In 1937, when war in Europe seemed imminent, she quit her job and went to London to be close to the action. As a reporter for Lord Beaverbrook's London *Daily Express*, she covered such events as the Munich agreement and Hitler's march into Czechoslovakia.

With the assimilated rank of captain Mary Welsh served as correspondent with the Royal Air Force in England and France from 1939 until the fall of France in June 1940. Later, she was a correspondent with Supreme Headquarters, Allied Expeditionary Forces in England for part of 1942 and in France in 1944-45. Also during World War II she joined the London bureau of *Time* and *Life* and covered the London blitz and other phases of the war for the Luce publications. Her wartime articles include "London's Worst Air Raid" (*Life*, April 28, 1941) and "No Time for Tears" (*Life*, August 4, 1941). Other of her accounts of the war in England have been published as chapters in *Their Finest Hour* (edited by Allan Michie and Walter Graebner; Harcourt, 1941) and *I Can Tell It Now* (edited by David Brown and W. Richard Bruner; Dutton, 1964).

One day in a London restaurant in the spring of 1944 a mutual friend, the novelist Irwin Shaw, introduced Mary Welsh to Ernest Hemingway, at that time a war correspondent for *Collier's* magazine. Hemingway apparently fell in love at first sight and a week later proposed marriage. As Mary Hemingway has recalled in interviews for magazine articles, Hemingway told her in the presence of witnesses, ". . . I'm offering myself in marriage." Her reply was, "Don't be silly." Both were already married: in 1940 Hemingway had married the writer Martha Gellhorn, his third wife; and in 1938 Mary Welsh had married Noel Monks, a newspaperman associated with the Beaverbrook publications.

Shortly after their meeting Hemingway left England for France and entered Paris with the Allied liberation forces. Miss Welsh arrived in Paris a little later in the year and remained there for some months, writing about French politics and matters relating to the war. Among her articles was "G.I. Crime in France" (*Life*, March 12, 1945). At the end of the war she and Hemingway went to Cuba. They were married in March 1946, Mary Welsh having obtained her divorce in September 1945 and Hemingway having obtained his the following December. Both were eager to have a child, preferably a daughter, since Hemingway had three sons. But a year later, while on a trip to Wyoming with her husband, Mrs. Hemingway suffered a miscarriage. It was, she said in an interview for *Look* (September 6, 1966), "the greatest loss in my life, except for the death of Ernest."

The Hemingways spent most of their time at a thirteen-acre farm, "Finca Vigía" (Lookout Farm), in the Cuban village of San Francisco de Paula. At their hilltop villa and a nearby guest house they entertained a diversified circle of friends—many of them celebrated writers, sportsmen, political figures, and actors and actresses. Also on the farm was a square, three-story tower, built at the suggestion of Mary Hemingway partly for the purpose of housing the many cats that she and her husband liked to have around them. During most of their years in Cuba they had about thirty cats at a time.

Ten miles from the Hemingways' *finca*, in the Havana harbor, Ernest Hemingway docked his forty-foot cabin cruiser, named the *Pilar*. Several of Mary Hemingway's recent magazine articles, including "To Parajiso with Papa and Pilar" (*Sports Illustrated*, July 12, 1965), tell about her fishing trips with her husband on the Gulf Stream aboard *Pilar* and about the smooth teamwork that they enjoyed in meeting the challenges of the Caribbean. In another of her articles, "A Sentimental Safari" (*Life*, April 19, 1963), she wrote that of all the gifts Ernest Hemingway had given her, the one she probably valued most was "the opportunity to live outdoors." Having acquired something of her husband's taste for the excitement of hunting, she accompanied him on a safari in Africa, from August 1953 to March 1954. During that expedition their plane crashed in the jungle, but though severely injured, Hemingway lived to laugh over his obituary notices. Later, when they were not traveling in Europe or visiting New York City or enjoying their sun-washed homes in Cuba and Key West, the Hemingways hunted birds and deer in Ketchum, Idaho, where they bought a house in the late 1950's.

MARY HEMINGWAY

After her marriage Mrs. Hemingway had given up her own literary career, except for contributing an occasional article to magazines to break the routine of housekeeping. As part of her effort to fulfill her concept of what a wife to Hemingway should be, she supervised the typing of his manuscripts. She herself typed some of them, including his story of a Cuban fisherman's refusal to accept defeat, *The Old Man and the Sea* (1952), the novella mentioned in the citation accompanying the Nobel Prize for Literature awarded him in 1954.

"Miss Mary is durable," Hemingway wrote in an affectionate salute to his wife in 1956. "She is also brave, charming, witty, exciting to look at, a pleasure to be with and a good wife. She is also an excellent fisherman, a fair wing shot, a strong swimmer, a really good cook, a good judge of wine, an excellent gardener, an amateur astronomer, a student of art, political economy, Swahili, French and Italian and can run a boat or a household in Spanish. She can also sing well . . ."

In another tribute to his wife, Hemingway appointed her sole executor of his estate and literary properties. He died at their home in Ketchum on

July 2, 1961 from a self-inflicted gunshot wound, after returning from the Mayo Clinic in Rochester, Minnesota, where he had been treated for hypertension and depression. At first Mrs. Hemingway maintained that his death was accidental, but she gradually became less certain, and five years later in an interview with Oriana Fallaci for *Look* (September 6, 1966) she said that she had come to admit to herself and others that Hemingway had, in fact, committed suicide. She refuted, however, the reports that his depression had been brought on by an inability to continue to write, pointing out that not long before he died he had been working on various literary projects.

Because of her husband's love for the people of Cuba, Mrs. Hemingway went back to Cuba after his death to donate their home to the government for use as a museum. In exchange, and with the help of Premier Fidel Castro, she was allowed to take out of the country Hemingway's manuscripts and other valuable papers, along with some personal items. She has said that she plans eventually to donate Hemingway's manuscripts, correspondence, and jotted-down notes to the John F. Kennedy Memorial Library, to be erected someday in Cambridge, Massachusetts.

Some forty or fifty pounds of unpublished manuscripts, now locked in a safety deposit vault in a New York City bank, have aroused much curiosity among Hemingway scholars and enthusiasts. The first posthumous work that Mrs. Hemingway released for publication was *A Moveable Feast* (Scribner, 1964), a collection of reminiscent sketches about Paris during the years from 1921 to 1926. She has disclosed that there remain at least two other books, a huge work on bullfighting called "The Dangerous Summer" and a novel set in the Caribbean, as well as poems and short stories.

One of Mrs. Hemingway's obligations as her husband's executor has been to enforce his request for preventing the publication of any letters written by him. Because of that instruction and because of the strong views that she shared with Hemingway about invasion of privacy, especially where illness is concerned, she tried to block the publication of A.E. Hotchner's *Papa Hemingway*, alleging that it contained inaccuracies and that some of the conversations in the book were based on her husband's letters. She lost her case in the State Supreme Court in early 1966, and the book was published by Random House later in the year. She continued her fight in the New York State Court of Appeals, but that court dismissed her appeal on December 12, 1968. In October 1967 she also protested to the London *Times* for having used quotations from several unpublished letters from Hemingway to Adriana Ivancich, who was the model, or so she maintains, for the heroine of Hemingway's novel *Across the River and Into the Trees*.

The many responsibilities connected with her custodianship of the Hemingway literary estate confine Mrs. Hemingway to Manhattan for much of the year. In several magazine interviews she has described New York as a noisy, filthy city. One of its advantages, so far as she is concerned, is that it so seldom tempts her away from her typewriter. She has been at work in recent years on a lengthy memoir, and also since Hemingway's death she has contributed more often to magazines. Some of her articles are recollections of travel observations and adventures with her husband, such as "Hemingway's Spain" (*Saturday Review*, March 11, 1967), based largely on a diary she kept of a journey through Spain in 1953. She has also written about a 1962 safari, in which, accompanied by a friend and by Ernest Hemingway's oldest son, Patrick, she retraced the expedition in East Africa made with her husband nearly a decade earlier. Another of her articles concerns her 1965 trip to New Zealand to fish for marlin. Her articles published in 1968 include "Great Bathrooms I Have Known" (*McCall's*, May 1968) and "Harry's Bar in Venice" (*Holiday*, June 1968).

On yearly visits to Ketchum, Mary Hemingway still shoots pheasants and ducks, but for the most part she would rather photograph animals than shoot them. "I'm giving more than I can afford from each year's budget to the World Wildlife Fund and the Audubon Society," she explained in a conversation with the actor Robert Morley, which was published in *Redbook* (November 1965). "It's hardly logical to pay for animal preservation and then go out and slay them."

Among the few other organizations that she belongs to are the Southern Cross Club of Little Cayman Island in the Caribbean, Maison de la Chasse et de la Nature in Paris, the Ketchum Rod and Gun Club, and the Overseas Press Club of New York City. She votes along Liberal-Democrat lines, is interested in the work being done by the legal defense fund of the National Association for the Advancement of Colored People, and takes a forthright stand on several public issues. She is concerned, for instance, about the trend toward amalgamation and monopoly in United States newspapers, regarding it as a menace to freedom of American thought.

Particularly outspoken on the question of women's rights, she has remarked on a number of occasions that she has no use for women's incessant talk about equality with men. "The whole subject of women and women's rights, and particularly their yowling about their rights, is an unexampled bore to me," she told Robert Morley in the *Redbook* conversation. "I think we *are* second-class citizens because of biology! . . . You can have a mighty fine time as a second-class citizen if you handle yourself right. . . . The key words are *affection, support, admiration*. I don't think it's demeaning but a great privilege to give your man these things."

Small and wiry, Mary Hemingway is five feet two inches tall and weighs 114 pounds. She has cropped, blond-white hair and blue eyes. Her manner is direct and vivacious, and although she allows fashion to take up only about "2 percent" of her life, she somehow manages to be chic. In her penthouse apartment in Manhattan she surrounds herself with mementos of her cherished years with Hemingway: hunting trophies, such as the skin of the lion that she shot in Kenya; paintings by Miró, Gris, and other artists that Hemingway admired; ornamental owls and other birds; many shelves of books; and her favorite photographs of her husband.

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HERRERA, FELIPE (LANE) (er-re'rä fā-lē'pā)

June 17, 1922- Chilean economist; banking official
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FELIPE HERRERA

Since its founding in 1960 the Inter-American Development Bank has been presided over by Felipe Herrera, a Chilean economist with a wide experience in education, government, and banking. The IDB, a cooperative enterprise of twenty American nations, is devoted to priming economic and social development in Latin American countries that have relatively little capital to start with. Stepping in where profit-motivated money lenders are reluctant to tread, the multinational financing agency makes low-interest, long-term loans to South and Central American governments and businessmen for hydroelectric power plants, low-income housing developments, and other projects calculated to advance the commonweal. Its loans thus far have totaled $2.4 billion, a commitment that makes it the principal single source of international public financing for developmental purposes in the Western Hemisphere.

Felipe Lane Herrera was born in Valparaiso, Chile on June 17, 1922 to Joaquín Herrera Aguirre, a naval officer now retired, and Inés Lane Délano. He was raised in Germany and in Chile, where he attended the Colegio Alemán (German School) in Santiago, the Escuela Militar (Military School of Chile), also in Santiago, and the Pedagogical Institute and the School of Legal and Social Studies of the University of Chile.

Herrera took his baccalaureate at the University of Chile in 1939 and his *licenciado* seven years later. As a candidate for the *licenciado,* he headed his class scholastically, and his social leadership was indicated in his election to the presidency of the Student Federation of Chile. In 1941 he taught briefly at the Domingo Faustino Sarmiento Evening High School in Santiago. The subject of the thesis he wrote for the *licenciado,* which won him an award for the best essay on economics submitted that year, was the Central Bank of Chile, where he had begun working in 1943 as a legal assistant.

Upon receiving a law degree in 1947, Herrera became a professor of economics at the University of Chile. He taught at the university for eleven years, with the exception of the academic year 1950-51, when he did postgraduate work in Keynesian fiscal and monetary theory on a British Council fellowship at the School of Economics of the University of London. It was during his sojourn in England that he reached the conclusion that the problems of developing countries are *sui generis* and not always amenable to solutions borrowed from the experience of industrialized countries.

While teaching at the University of Chile, Herrera continued working at the Central Bank of Chile, at first as an attorney and from 1953 to 1958 as general manager. Then a member of Chile's Socialist party, he also served in the Chilean government as Undersecretary of Economy and Commerce (1952) and Finance Minister (1953). He broke with the Socialist party on the issue of inflationary control, for which he advocated an austerity program.

From 1953 to 1958 Herrera was the Chilean representative on the boards of governors of the International Bank for Reconstruction and Development (also called the World Bank) and the International Monetary Fund. The World Bank, conceived at the United Nations Monetary and Financial Conference at Bretton Woods in 1944, is a cooperative enterprise of more than 100 nations that makes annual loans of more than a billion dollars, most of which now assist efforts at industrialization in underdeveloped countries. The International Monetary Fund, also conceived at Bretton Woods, is devoted to the promotion of international cooperation in monetary matters, particularly as they affect trade. It is concerned, for example, with the adjustment of exchange rates and the avoidance of competitive devaluation of currencies. The headquarters of both organizations are in Washington, D.C. In 1958 Herrera moved to Washington to become an executive director—representing Argentina, Bolivia, Chile, Ecuador, Paraguay, and Uruguay—of the International Monetary Fund.

While serving as a governor of the World Bank, Herrera became a leading proponent of the idea of a hemispheric version of the international institution, an investment financing agency that would attend exclusively to the needs of Latin America. He was a Chilean delegate on the committee that met in Washington to negotiate an agreement establishing such a regional agency in 1959, and he was chairman of the group's subcommittee on organization, management, and legal status. In January 1960, when the Inter-American Development Bank came into being, he was elected its first president.

The bank began with capital funding of $813,160,000, half of which was subscribed by the United States and the other half by the Latin American nations combined. Later the United States also turned over to the bank the administration of $394,000,000 of a $500,000,000 Alliance for Progress fund. In February 1961 the bank began making loans—from its own funds to finance projects in the fields of industry, water supply, sewerage, agriculture, transportation, electric power, mining, and technical assistance; and from its trust fund to finance projects in land settlement, improved land use, low-income housing, community water supply and sanitation, and advanced education and training. Among the loans made by the bank in its first three years were $2,800,000 to a group of businessmen constructing the first cement plant in Costa Rica, $15,000,000 to a company extending electric power into northeast Brazil, $4,000,000 to a development bank in Honduras for relending to livestock farmers, $30,000,000 to a government bank in Argentina to finance 15,000 low-income homes, $30,000,000 to the Mexican government to reclaim and settle 130,000 acres of land in the state of Tabasco, and $6,000,000 apiece to Venezuela and the Dominican Republic to build up cattle herds.

By the beginning of Herrera's second term as president, in April 1963, the bank had made 139 loans totaling $617,700,000, and during the following five years the total rose to almost $2 billion. The loans are of a type usually shunned by private banks and other international lending agencies: the interest is low (less than 6 percent), the term of repayment is long, the borrowers are relatively capital-poor, and in one out of every three instances the money is used directly or indirectly for agriculture, a relatively high-risk field in the calculations of money-lenders.

The membership of the Inter-American Development Bank is identical with that of the Alliance for Progress (Alianza Para Progreso), the hemispheric economic organization founded in 1961 at the suggestion of President John F. Kennedy of the United States—that is, all countries in the Americas are members except Cuba and Canada. The presidents of the twenty countries, meeting in Washington, D.C. in April 1967, agreed to create a Latin American Common Market, an instrument of economic integration long advocated by Herrera. Scheduled to begin in 1970, the Central and South American trade system is expected to be in full operation by 1985. In it will be merged two systems already in existence, the eleven-nation Latin American Free Trade Association, and the five-nation Central American Common Market. "Perhaps the single most significant factor in Latin America's development horizon during the last seven years," Herrera observed in an article he wrote for the New York *Times* (January 22, 1968), "has been the movement toward economic integration."

In his *Times* article, Herrera summed up the economic transformation Latin America has undergone in recent years: "The region's gross domestic product in 1966 was approximately $82 billion (at 1963 prices), or twice the 1950 level. . . . Latin America's industrial growth has been particularly impressive, having expanded by an average of 6 percent a year since 1950. . . . Latin America today is at the threshold of its economic takeoff. Given current trends in population growth, only Latin America among the underdeveloped areas of the so-called "third world' can realistically expect to attain a minimum per capita income of $700 a year by the end of the present century. Naturally, the development task ahead will be basically affected by the region's disposition to attain greater political and social maturity in the closing decades of the twentieth century. This task is not only one of substantially increasing the rate of capital formation and of economic growth, but also, and simultaneously, of incorporating the majority of the population into the economic and social mainstream of organized communities."

Editorial Jurídica de Chile published the following books by Herrera: *Política Económica* (1950), *Manual de Política Económica* (1952), *Los Fundamentos de la Política Fiscal* (1951), *Manual de Política Económica* (1952), *Elementos de Economía Monetaria* (1955), and *Desarrollo Económico o Estabilidad Monetaria? The Inter-American Bank: Instrument for Latin American Development* (Inter-American Bank, 1962) is a collection of speeches by Herrera. His *América Latina Integrada* was published by Editorial Losada in Buenos Aires in 1964 and his *El Desarrollo de América Latina y su Financiamiento* by Editorial Aguilar in the same city in 1967.

Felipe Herrera married Inés Olmo Sepúlveda on September 2, 1961. By a previous marriage to Rosa Alamos he has two children, Luis Felipe and Claudio, who attend school in Chile. Herrera's favorite recreations are color photography, swimming, going to movies, and reading. His reading is usually in history, economics, or political science, and the films he prefers are mysteries and psychological thrillers. Honors bestowed on the Chilean economist include the Great Cross for Distinguished Service of the Federal Republic of Germany, the Order of Merit of the Italian Republic, and honorary degrees from seven universities throughout the Americas, including Columbia University and the University of San Marcos.

Herrera is a stocky, balding man with a round face and large hazel eyes. Possessed of boundless energy and a seemingly infinite capacity for observing and attending to detail, he follows a clockwork schedule throughout his longer-than-average working day. At the time of Herrera's reelection to the presidency of the Inter-American bank, Richard Eder reported in the New York *Times* (April 19, 1964): "Some believe that Mr. Herrera's real ambition is to be president of Chile and that he intends to use his bank position as a stepping stone to it. Last week he said he regarded his reelection as a five-year obligation to the bank. After that, he added, he hoped to teach in Chile."

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HEYNS, ROGER W(ILLIAM) (hīnz)

Jan. 27, 1918- University official
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ROGER W. HEYNS

When Roger H. Heyns left the office of vice-president for academic affairs at the University of Michigan in 1965 to become chancellor of the Berkeley campus of the University of California, he took over what was then one of the most difficult university administration posts in the country. The student and nonstudent strikes, sit-ins, riots, and demonstrations that plagued the campus during the preceding year had brought Berkeley a notoriety for disorder that threatened its reputation for academic achievement. With his principled judgment and his skill in handling campus turbulence, Chancellor Heyns, a former professor of psychology, served as probably the prime agent in restoring Berkeley to a high degree of stability. While safeguarding the students' right to political activity, he has insisted upon the integrity of the University's educational function.

Roger William Heyns was born in Grand Rapids, Michigan on January 27, 1918, the son of Garrett and Rosa (Klooster) Heyns. He has one sister Jaqueline Joyce. Garrett Heyns was an educator who became a specialist in penology and served as director of the Michigan Department of Correction and later as director of Washington State Department of Institutions. Shortly after his graduation from high school Roger Heyns was stricken with polio and spent a year recuperating. In 1936 he enrolled in Hope College in Holland, Michigan, but transferred the following year to Calvin College, a college in Grand Rapids affiliated with the Christian Reformed Church. He graduated in 1940 with a B.A. degree and a Phi Beta Kappa key.

Like his father who had also studied at Calvin College, Roger Heyns attended the University of Michigan for graduate work. In 1942, when he had obtained his M.A. degree in clinical psychology, he joined the United States Army Air Forces, where he advanced in rank from private to captain in the psychological services division. Discharged from World War II service in 1946, he returned to the University of Michigan as both a doctoral candidate and an instructor in psychology. After he was awarded his Ph.D. degree in 1949, he remained at Michigan as an assistant professor. He was promoted to associate professor in 1955 and to full professor in 1957.

Professor Heyns's foremost interests as a scholar have centered on problems in psychology involving group dynamics, decision-making conferences, the measurement of social motives, social conformity and nonconformity, and the education of older people. He is the author of several articles and of *The Psychology of Personal Adjustment* (Dryden Press, 1958) and is the coauthor of *An Anatomy for Conformity* (1962) and "Systematic Observational Techniques" in the *Handbook of Social Psychology*.

The tributes at Michigan to Heyns's skill as a teacher include the Outstanding Teacher Award, presented in 1952, and the Faculty Distinguished Service Award, presented in 1958. His equally enviable record as an administrator dates from 1954, when he was appointed assistant to Charles E. Odegaard, dean of the College of Literature, Science and Arts of the University of Michigan, and was given specific responsibility for educational policy and instruction. He succeeded Odegaard in July 1958, becoming the youngest dean ever to head that college. In 1962 while retaining his title of professor of psychology, he stepped up to the office of vice-president of academic affairs. He was said to be the principal architect of the University of Michigan's residential college system, under which several almost entirely self-contained colleges are established on one large campus.

Largely because of his demonstrated willingness to experiment with new approaches to education, Professor Heyns was unanimously chosen by the regents and faculty committees of the University of California from the twelve candidates considered for the office of chancellor of the 26,000-student Berkeley campus. His appointment was announced in July 1965 and became effective the following October. Heyns replaced Dr. Martin Myerson, who had been named acting chancellor earlier in the year, after Chancellor Edward W. Strong had resigned. The resignation of Strong, in January 1965, had come in the wake of three and a half months of student demonstrations stirred up by the Free Speech Movement, which protested university attempts to control student political activities and freedom of speech on the campus.

In his first press conference at Berkeley, in August 1965, Heyns let it be known that although he sympathized with student problems, he had no use for disorderly demonstrations. Rioting, he said, is "frankly, a very uncongenial way for a university to conduct itself. The academic man moves more quietly, motivated by reason and the spirit of inquiry. Civil disobedience is really a breach of academic manners." Heyns was asked at the press conference whether he agreed with Clark Kerr, then president of the University of California, that the role of a university administrator is mostly that of a mediator between students, faculty, regents, alumni, and public groups. "A mediator traditionally does not take a position," he replied. "I plan to take a position."

By some of his early actions at Berkeley, Heyns indicated a willingness to have the administration share some of the burden of guilt for the campus' upheavals in the past. He felt that the Free Speech Movement was a justifiable cause badly expressed and appointed to his staff two young faculty members who had been sympathizers of the movement, one to the post of faculty consultant and one as special assistant for student organizations. He worked arduously to restore the channels of communication between the various university factions. He opened his office to faculty members and student groups alike and held weekly informal "bag lunches" with students and his staff. He pressed successfully for a proposal allowing the student president the right to address the Academic Senate, made up of the university's faculty, whenever he wished. Heyns has had students placed on the senate's committee for student affairs and on most administrative committees working for campus improvement.

In guidelines prepared for the faculty and in talks to the student body, Chancellor Heyns accentuated his conviction that political activity on the campus should not be allowed to affect educational processes adversely. "The criterion for on-campus student political events should always be educational purpose," he once explained, as quoted in *Life* (December 16, 1966). "A mob of people chanting slogans isn't educational. A debate between Stokely Carmichael and Martin Luther King could be." One of his related concerns has been to free the political activity of Berkeley students from nonstudent interference at the university itself.

Much of the dissent on university campuses, as Heyns has pointed out, stems from the disparity that students see between the values that society professes and the way it actually behaves. In preserving the right to dissent, he has tried to protect such other interests as a peaceful relationship between the university and the Berkeley community. In addition to criticizing the conduct of some students, and calling on the student body to accept the primary responsibility for maintaining order, he has criticized both the faculty for its failure to take sufficient positive action in solving the university's problems and the outside community for losing its composure during past controversies.

Heyns is said to possess disarming frankness and honesty, qualities that induce others to listen to him even when he may be telling them what they do not want to hear. Not long after becoming chancellor he demonstrated on several occasions his ability to cool heated feeling and to enforce the rules firmly but tactfully. Students apparently sense his respect for them and for their problems, and they have responded accordingly. As reported in the New York *Times* (January 12, 1966), the peace that he achieved with the students was "due mainly to a loosening of restraints on campus political activity and the wise administration of the restraints that remain." During the Vietnam Day Committee's activities in late 1965, when a group of students violated the rules concerning the size and placement of signs, Heyns ordered their signs removed. However, instead of using campus police for the task, he called in the buildings and grounds janitors. The New York *Times* reporter observed, "The protestors found it impossible to organize serious resistance to middle-aged workmen in overalls."

A large measure of Heyns's success as an administrator may be attributed to his responsiveness to students' articulated needs for greater involvement in their own education. In answer to the students' charge that Berkeley had become an impersonal "multiversity," he supported a faculty committee, known as the select committee on education, appointed by the Academic Senate to study educational reform. Under the chairmanship of Dr. Charles Muscatine, the committee proposed forty-two changes in a report published in March 1966, and in the months since its release, action has been taken on all of the recommendations. One recommendation resulted in the creation of a board for educational development to experiment with courses that students consider particularly meaningful to them. The board, described as "unique in American education," had sponsored about three dozen student-initiated courses by mid-1968.

During 1966 the American Council on Education rated Berkeley "the best balanced distinguished university in the country." To help maintain that reputation, Heyns has encouraged the enrollment of eligible Negro and other minority students and has urged an expansion of campus-community projects to involve students in the social problems of nearby cities. He himself is active in civic affairs, serving on a citizens' commission for the study of Berkeley's problems. He has been a member of a citizens' recreation board in Ann Arbor, Michigan and of the Western Parole and Probation Association.

Chancellor Heyns also belongs to the American Psychological Society and to the honorary societies Sigma Xi and Phi Kappa Phi. He serves as a member of the National Science Board and of the United States Office of Education's advisory committee on graduate education, as chairman of the ad hoc advisory commission of the National Aeronautics and Space Administration, and as a trustee of the Educational Testing Service. He is a director of Hunt Foods and Industries, Inc.

On September 20, 1941 Roger W. Heyns married Esther Gezon, a student whom he had met at Calvin College. They have three sons: Michael, John, and Dan. The Heynses live in University House, the only family residence on the 200-acre Berkeley campus. At that mansion, built in 1902 for the university's presidents but long unoccupied, he receives many visits from students as well as from faculty members, civic leaders, and scholars of other universities. Heyns attends the Presbyterian church. He is a man of athletic build, slightly under six feet tall, and has curly, close-cut graying hair and a manner that inspires confidence. At the end of Heyns's first year at Berkeley, as reported in *Time* (July 1, 1966), Clark Kerr praised his "keen intelligence, great good sense, and calm but effective style," and a student leader called him "an absolutely fantastic individual, with warmth and humor."

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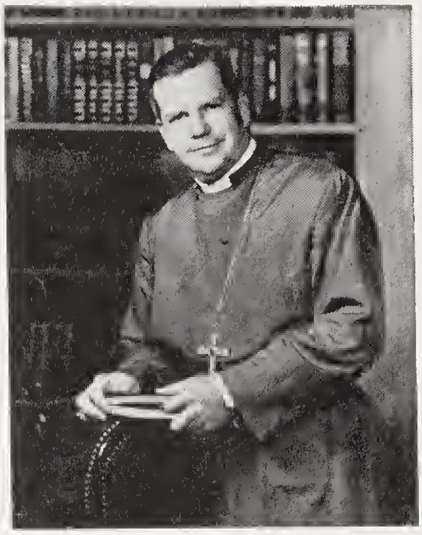

BISHOP JOHN ELBRIDGE HINES

HINES, JOHN ELBRIDGE

Oct. 3, 1910- Protestant Episcopal bishop
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The spiritual leader of the 3,600,000 Episcopalians in the United States is the Right Rev. John Elbridge Hines, a member of the Low Church wing of his denomination, who assumed his duties as the twenty-second Presiding Bishop of the Protestant Episcopal Church on January 1, 1965. By confronting the issues of ecumenism and civil rights, Bishop Hines has helped to place his activist church at the forefront of those institutions trying to grapple with the age-old problems of divisiveness and inequality among men. As the self-defined "unofficial official spokesman of the Episcopal Church," Bishop Hines also has had to confront another pressing problem: the theological diversity within his church.

John Elbridge Hines was born in Seneca, South Carolina on October 3, 1910 to Edgar Alphonso Hines, a physician, and Mary Woodbury (Moore) Hines. Since his mother was an Episcopalian and his father a Presbyterian, he and four of his brothers and sisters were raised in his mother's faith and four others in his father's, to prevent religious imbalance within the family. After attending local schools, Hines entered the University of the South in Sewanee, Tennessee, from which he graduated with a B.A. degree and membership in Phi Beta Kappa in 1930. He also belonged to Omicron Delta Kappa, a leadership honor society for men, and Sigma Nu, a social fraternity. In 1934 he obtained his Bachelor of Divinity degree from the Virginia Theological Seminary.

In 1933 Hines was ordained as a deacon of the Episcopal Church, and the next year he became a priest. His first assignment was that of curate of the Church of St. Michael and St. George in St. Louis, Missouri, where he remained until 1935. Moving to Hannibal, Missouri, he became rector of the Trinity Episcopal Church there. From 1937 to 1941 he served as rector of St. Paul's Episcopal Church in Augusta, Georgia.

In the years that followed, Hines rose rapidly through the ranks of the Episcopal Church hierarchy. During World War II he served for four years as rector of Christ Episcopal Church in Houston, Texas, and in 1945 he was elected bishop coadjutor of the Diocese of Texas. (The bishop coadjutor is assistant to the diocesan bishop, with the right of succession.) Consecrated on October 18, 1945, he became one of the youngest members of the House of Bishops—one of the two governing bodies of the Episcopal Church of the United States. After becoming the fourth diocesan bishop of Texas, in 1955, he established a reputation as a liberal religious leader. Although he recognized the need for local responsibility in the conduct of church affairs within his diocese, he used the prestige of his office to denounce the John Birch Society and other ultra right-wing groups, and to promote the cause of racial integration. During his tenure in Texas the number of priests in the diocese rose from eighty to 185, and the Episcopal Theological Seminary of the Southwest was established in Austin.

Representing the church's seventh province, Hines was elected to the national council—now the executive council—of the Episcopal Church in October 1957. During his six years of membership he belonged to the national council committee on ecumenical relations and the Presiding Bishop's committee on world relief. Even more significant of his commitments was his chairmanship of the national council's home department, which had been experimenting with storefront churches and community organizations in the slums as a means of involving Episcopal churchmen in urban problems. In 1963 he led one of three conferences sponsored by the national council's urban program committee on the church in the inner city.

In spite of his succession of important posts, Bishop Hines was still comparatively unknown to other delegates when he attended the sixty-first general convention, held in St. Louis in October 1964.

Nevertheless he emerged from the conference as the twenty-second Presiding Bishop of the Episcopal Church in the United States, having been elected by the House of Bishops and the House of Delegates to succeed the Right Rev. Arthur Lichtenberger, who was then ailing with Parkinson's disease. The youngest Presiding Bishop in the church's history, Hines, then fifty-four, would presumably serve until the mandatory retirement age of sixty-eight.

As Presiding Bishop, Hines is president of the forty-two member executive council, which functions as the administrative arm of the church between general conventions, and chairman of the House of Bishops, where he serves as chief consecrator and pastor to his colleagues. In addition, Hines is president of the church's domestic and foreign missionary society and presides over the joint sessions of the triennial general conventions.

The Episcopal Church over which Bishop Hines presides in the United States includes 104 dioceses and missionary districts there and overseas; 11,000 clergy; 7,595 parishes and missions; fourteen seminaries; eleven colleges; 136 secondary schools, and many other institutions. It is an autonomous branch of the Anglican Communion that numbers some 40,000,000 members around the world, with the Church of England as the mother church. It is probably because it still maintains an allegiance to that Communion, however tenuous, that the sixty-first general convention finally resolved the long-standing issue over whether or not "Protestant Episcopal" should be retained as the name of the church. It was decided that although it still constituted part of its legal title, the word "Protestant" would henceforward be dropped by local churches in denominational literature and in instances when use of the legal name is not required.

Formally installed in office in the National Cathedral in Washington, D.C., his official seat, on January 27, 1965, Bishop Hines set forth his credo in his inaugural sermon. "The church is caught up today in the throes of a worldwide convulsion, the basic ferment of which is the thrust for freedom and dignity and hope on the part of the little people of the world," he said. "The church as an agent of God's reconciling love cannot survive this revolution as an observer."

In a news conference before the ceremony Bishop Hines classified himself as a conservative in theological matters, as a believer in the essence of the Apostles and Nicene creeds, and as a progressive in social ethics. A Low Churchman (a follower of the evangelical wing as opposed to the more ritual-oriented High Church wing), he expressed satisfaction that the carriage-trade image of the Episcopal Church was changing and declared his support for President Lyndon B. Johnson's Great Society program, except for the President's proposal to extend federal aid to parochial schools.

One of Bishop Hines's first official acts was to serve as chairman of the February 1965 session of the executive council, during which a ruling curbing the civil rights activities of Episcopal priests outside their own dioceses was rescinded. In doing so, the executive council reaffirmed its support of the National Council of Churches for its community and voter registration work in Mississippi. It also appropriated $65,000 for those activities. When, in March 1965, St. Paul's Episcopal Church in Selma, Alabama became the first Protestant church in the city to open its doors to Negroes after the Selma march, Bishop Hines declared: "This action . . . should aid men of good will to minister to the scarred human relations of the community and to encourage forces of order and reconciliation to effect a just peace."

At an October 1965 conference held to announce the formation of a study committee headed by Harvard University president Nathan M. Pusey to explore reforms in the training of Episcopal clergymen, Bishop Hines told the press: "We need to think of better ways of putting the live option of the ministry before first-rate men as a job worth doing." He also indicated that he saw no reason why women should not be admitted to the ministry, agreeing with the controversial Right Rev. James A. Pike on that issue.

When the country's first national interreligious conference on peace was held in Washington from March 15 to March 17, 1966, Bishop Hines served as cochairman for 200 delegates from the Roman Catholic, Reformed Jewish, Unitarian, Greek Orthodox, and Methodist faiths. The delegates unanimously called upon President Lyndon B. Johnson to seek a new cease-fire in Vietnam starting on Good Friday, April 8, 1966, and a majority of them asked the President to consider an immediate halt to bombing raids in North and South Vietnam. That same year Bishop Hines also took part in two other interfaith conferences that had as part of their agenda the condemnation of the escalation of the military involvement of the United States in Vietnam: the conference on church and society held by the World Council of Churches in Geneva, Switzerland in July and the seventh triennial session of the National Council of Churches, held in Miami Beach in December. Officiating at international conferences is no novelty to Bishop Hines: in 1961 he acted as official representative of the Presiding Bishop at the worldwide conference on migration of peoples, sponsored by the World Council of Churches in Lausanne, Switzerland, and in April 1966 he was the principal United States representative at the Jerusalem meeting of the Lambeth consultative body that prepared for the decennial Lambeth Conference of all Anglican bishops, to be held in 1968.

Perhaps the most publicized issue in the Episcopal Church during 1966 was the proposed trial for heresy of the Right Rev. James A. Pike, now retired Bishop of California, for his statements questioning the validity of the Trinity, the Virgin Birth, and other church doctrines. To head off a precipitous confrontation, Bishop Hines appointed an ad hoc committee of bishops to consider the issues raised for the church by the possibility of a heresy trial and directed its members to report to the annual meeting of the House of Bishops in Wheeling, West Virginia late in October. At that meeting members of the committee rejected a heresy trial as an anachronism in the twentieth century, but rebuked Bishop Pike for what they called "irresponsibility" in some public utterances. The statement was adopted by an overwhelming majority, along with a resolution supporting birth control programs undertaken by the church.

Equally liberal measures were adopted by delegates to the sixty-second general convention, held in Seattle in the fall of 1967, which was called by William F. Maxwell, writing in the *Christian Century* (November 8, 1967), "one of the Episcopal Church's greatest conventions." With Bishop Hines presiding, the convention achieved noteworthy reforms in church structure and practice. Laymen were granted permission to administer the chalice; a greatly simplified liturgy of the Lord's Supper was authorized for trial use; women were allowed to attend future sessions of the general convention; heresy trials were made more difficult to institute; and the functions of the Presiding Bishop were more formally defined. A permanent board of theological education was established to oversee reforms in the seminary program, and a program was approved that called on the church to spend at least $3,000,000 a year for the next three years to help nonwhites to achieve more economic and political power.

In fulfilling other executive responsibilities, Bishop Hines served as chairman of the joint commission on the church in human affairs during the general convention of 1960. In 1961 he served as chairman of the advisory committee on evaluation and strategy of the mission of the church, and in 1962 he was elected to the board of the American Church Institute. In 1968 he served as cochairman of "Operation Connection," in which a coalition of Protestant, Roman Catholic, and Jewish religious leaders pledged $10,000,000 for use in five urban centers to help black people achieve equality through their own efforts.

In 1965 Bishop Hines received the Human Relations award of the Southwest advisory board of the Anti-Defamation League of B'nai B'rith for "a significant contribution toward the furtherance of better intergroup understanding." He holds honorary degrees from the University of the South, Virginia Theological Seminary, the General Theological Seminary, Trinity College, Seabury-Western Theological Seminary, Kenyon College, Nashotah House, and Philander Smith College. He has been chairman of the board of the Episcopal Church Foundation; vice-president-at-large and a member of the general board of the National Council of Churches; and chairman of the World Council of Churches' division of interchurch aid and refugee and world service.

John Elbridge Hines was married to Helen Orwig of St. Louis on April 22, 1935. They have five children: Michael John, Nancy, John Christopher, John Moore, and John Stephen. Bishop Hines is a stocky, gray-haired man who speaks with a marked Southern accent. According to the writer of a New York *Times* profile (January 27, 1965), he has "the well-fed look of a business executive," and, when thinking, the "disconcerting habit of staring at an imaginary spot on the floor about twelve feet in front and six feet to the left of him." At a press conference of January 26, 1965 he was asked by a newsman, "Bishop, when your term is over, what do you hope you will be remembered for?" "For having survived," Bishop Hines is said to have replied.

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HUEBNER, ROBERT J(OSEPH)

Feb. 23, 1914- Physician; virologist
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In the forefront of latter-day microbe hunters is Dr. Robert J. Huebner, chief of the Laboratory of Infectious Diseases at the National Institutes of Health from 1956 to 1968, who has devoted his life to seeking out and conquering that most elusive of germs, the virus. He is the discoverer of the adenoviruses, the infective agents in various forms of influenza and other ills, but that distinction is overshadowed by his research on cancer, which has helped, perhaps more than the work of any other one single scientist, to restore acceptability to the long-discarded hypothesis that the malignant disease is infectious. On the basis of the results thus far achieved by Huebner and his associates, the United States government has funded a multimillion-dollar crash program, under Huebner's direction, aimed at identifying, and developing vaccines against, human cancer viruses. "If Huebner gets the money, his program could be phenomenal," Dr. Maurice Green of St. Louis University, a collaborator in Huebner's work, has said. "It's the only program I've seen that has a damn good chance of success." Late in the summer of 1968 Dr. Huebner moved to the National Cancer Institute of the National Institutes of Health, where he heads the viral carcinogenesis division.

Robert Joseph Huebner, the first of nine children of Joseph Frederick and Philomena (Brickner) Huebner, was born on February 23, 1914 in Cheviot, Ohio, a farming town where his father ran a motion picture theatre. Huebner began his premedical studies at Xavier University in Cincinnati and finished them at the University of Cincinnati, where he took his bachelor's degree in 1937. In 1938 he enrolled in the St. Louis University School of Medicine, where his financial condition forced him to violate a prohibition against outside jobs. He was threatened with expulsion, but the threat was never carried out. After receiving his M.D. degree at St. Louis University, in 1942, Huebner served a year's internship in the United States Public Health Service and then a year's hitch in the United States Coast Guard. He joined the staff of the government-owned National Institutes of Health (NIH) in Bethesda, Maryland as a medical re-

DR. ROBERT J. HUEBNER

searcher in 1944 and became chief of the virus and rickettsial diseases section of the National Microbiological Institute at NIH six years later.

From the beginning of his work at NIH, Huebner's chief interest was in viruses. Varying between ten and 150 milimicrons in size, viruses are the smallest of the disease-producing microbes. Although their existence had long before been deduced by scientists—including Dr. Peyton Rous, who linked them to cancer in 1910—they could not be seen until the invention of the electron microscope in 1932, and even then the miracle drugs, the sulfas and penicillin, proved powerless against them. Subsequent research by John Howard Northrup, W. M. Stanley, John Enders, Jonas Salk, Huebner, and others established a description of what a virus is and how it works its mischief. Its power derives from its essential component, nucleic acid, the master chemical of all life. In the core of a normal cell, the genes are composed of the nucleic acid DNA (deoxyribonucleic acid), the genetic code carrier that enables the individual cell to reproduce itself and that determines, in conjunction with other cells, the pattern of growth and development of every living thing. The stretch of DNA comprising each gene contains a thousand or more of the nucleotides A (adenine), C (cytosine), G (guanine), and T (thymine). These are the "letters" of the genetic alphabet, the arrangement of which spells out a message that is translated into appropriate protein production by another nucleic acid, RNA (ribonucleic acid). A virus invading a cell overwhelms the cell's mechanism and substitutes its own genetic message. Within minutes the cell is producing viruses and neglecting its normal functions.

Huebner's first major feats of medical detective work were with rickettsia, pathogens similar to but larger than viruses, closer to bacteria in size. Rickettsia are microorganisms, carried by lice and similar insects, that infect human beings through bites by the carriers. With Dr. Charles Armstrong, in 1946 Huebner investigated an epidemic among crowded apartment dwellers in New York City of a disease resembling, but not identical with, Rocky Mountain spotted fever. They isolated the infective agent, identified it as a previously unknown member of the rickettsia family, and named the new disease rickettsiapox. A year later Huebner was sent to investigate an outbreak of Q fever, normally a cattle disease, among residents near the stockyards in Los Angeles. Again he identified the infective agent as a variety of rickettsia. "I found that Q fever was being generated because the cows were being held in the stockyards too long," Huebner recalled in an interview for an article for *Business Week* (February 24, 1968). " Q fever is a respiratory disease—like the type kids get when they go into a crowded classroom. And the people around the yards were getting the fever from the dust which was blown from the yards."

In the early 1950's, when Huebner began to concentrate his research on the causes of cancer, viruses were known to be responsible for a wide variety of diseases, including yellow fever, measles, German measles, chicken pox, mumps, encephalitis, infectious hepatitis, smallpox, rabies, polio, and psittacosis, or parrot fever. Thanks to the tissue culture method of growing viruses perfected by Dr. John Enders and others, effective immunizing vaccines—viruses killed or inactivated so that they can stimulate the production of antibodies without infecting the recipient—had been developed against many of the diseases. But medical researchers generally tended to limit their perspective to specific diseases, or at least to rule out the possibility of viruses causing cancer, which had come to be considered a unique pathological phenomenon. Not so Dr. Huebner, who later told an interviewer for *Life* (June 20, 1965): "I wouldn't hesitate to go into any field of medicine where they don't have a clear cause-and-effect relationship and look for virus agents. For instance, the degenerative diseases—the examples of human erosion. When I was growing up on the farm I saw that land erosion was the result of little, individual drops of rain, all adding up finally to a gully. Human erosion isn't a simple thing; it's the result of the interplay of many factors, many raindrops, but I strongly suspect that among them are the virus agents."

In 1953 Dr. Huebner and Dr. Wallace P. Rowe were working with human adenoid tissue as a possible culture in which to grow cancer viruses when they inadvertently discovered the adenoviruses, thirteen viruses that cause, among other diseases, conjunctivitis ("pink eye"), pharyngoconjunctival fever, and other diseases of the upper body, including some varieties of the common cold that had previously been lumped in the catchall category of "grippe." Huebner and his associates are also given most of the credit for the development of adenovirus—4, a vaccine highly effective against some of the adenoviruses.

Those scientists who remained unconvinced of the virus cancer hypothesis argued that a virus might cause cancer but that it was still only one among many apparent causes, such as radiation, pollution, smoking, hormonal imbalance, chronic irritation, powerful chemicals, and various emotional and hereditary factors. In a landmark lecture at the

New York Academy of Medicine in 1960 Huebner addressed himself to that argument. He restated the concept of disease put forth by the pioneer microbe hunters of the late nineteenth and early twentieth centuries, which he considers to be still valid: "that a specific microbe is the 'essential' cause of an infectious disease, and that all other contributing factors necessary for its clinical expression are secondary or 'proximate' causes." He gave as an example tuberculosis, in which the presence of the tubercle bacillus (Mycobacterium tuberculosis) does not automatically cause the disease. Proximate causes, or predisposing factors—undernourishment, lowered body resistance caused by another infection, or various hereditary factors—must exert their influence before the bacillus can wreak its effect. But the reverse is not true, he pointed out: no combination of the proximate causes can bring about the disease unless the body is already infected with the essential cause, the one unvarying factor, which is the tubercle bacillus.

In cancer, likewise, Huebner asserted, the virus may lie dormant in the body for years, not giving rise to clinical symptoms until it is activated by, or the host is made vulnerable by, the impact of radiation, chronic irritation, the effect of another virus, or some other predisposing factor. If a virus is invariably present in every case of cancer, he argued, it is just as valid to lay the specific cause of the malignancy to a virus as it is to lay the specific cause of TB to the TB bacillus.

The chief difficulty Huebner and his associates encountered in establishing the human cancer virus hypothesis was the fact that by the time a cancer was detected in a human being the infective agent had already disappeared. At first their experiments were confined to the artificial inducement of cancer in laboratory animals. In the early 1960's they went virus hunting, looking for spontaneous instances of the polyoma virus—a known cause of cancer in mice—in other laboratories, in commercial breeding establishments, in the countryside around the Bethesda lab, on Huebner's farm, and in New York City tenements. They found that wherever mice lived and bred in close-packed conditions or in quantity there was a high incidence of the polyoma virus. In laboratories, infected carrier mice secreted the virus, inadvertently infecting other mice. In heavily infested houses in the city they found the virus even in the sweepings from closets and cabinets inhabited by mice. In the country the largest incidence was in hay sheds, feed granaries, and the storage rooms of cereal grain mills, where one out of four mice was infected. The evidence he collected led Huebner to conclude that the infections in city mice came from raw cereal grains originally contaminated by country mice.

Because of the impossibility of experimenting with human beings as they did with animals, it took a long time for Huebner and his coworkers to reach the point where they could demonstrate to skeptics the relationship between their animal research and the virus-cancer link in humans. Finally, in September 1962, Huebner was able to announce that two hamsters, injected in infancy with adenoviruses from human beings, had, later in life, developed tumors of the liver and chest. This was the first irrefutable instance of human viruses causing cancer—although in animals—and the delay in the appearance of the malignancies supported Huebner's subsidiary hypothesis that the infective agents of human cancer may lie dormant for years or decades before causing the wild, rapid proliferation of abnormal cells that is cancer.

Since that breakthrough in 1962, two developments of vastly greater significance have overcome the problem of the fugitive virus, moving the Huebner team within reasonable sight of its goal. At NIH, Huebner, Dr. Janet W. Hartley, and Dr. Wallace P. Rowe have perfected a test for identifying a virus through the antigens—the traces it leaves in the cancer tissue. At St. Louis University, Dr. Maurice Green and his staff, working in close collaboration with Huebner under an NIH grant, have developed a technique for identifying the fugitive agent through analysis of the cancer tissue itself. Dr. Green has said, as quoted in *Business Week* (February 24, 1968): "With this test we can examine 1,000 samples of cancer tissue a year. In the past we were just knocking ourselves out, literally searching for a needle in a haystack. To date we've isolated RNA from 200 human cancers. In a few months we'll find out whether any of the 13 human adenoviruses—which can transfer healthy cells to malignant cells, or cause human cancer—are present."

The two recent developments have persuaded the federal government to raise the budget for Huebner's project from $2,200,000 in 1968 to $15,000,000 in 1969. In 1968 eighty scientists were working under Huebner's direction at Bethesda, and nine laboratories in addition to Dr. Green's in St. Louis were cooperating in the program. "It is now clear," Huebner told the *Business Week* interviewer, "that it should be possible soon to determine what viruses are doing in relation to human cancer. Not only cancer but immunological diseases may be caused by antigenic protein which viruses leave in the cell. If we can determine that viruses do, in fact, set the stage for a cancer to form, we will be able to control—perhaps develop a vaccine to prevent—cancer."

Robert Huebner and Grace Berdine Hoffmann were married in 1940. They have nine children: Danny, Mary Lou, Ed, Susie, Virginia, Jim, Gerry, Kay, and Betty. Since 1951 the Huebners have lived at Hidden Hills, a 154-acre farm on which they breed prize Black Angus cattle, Huebner, who took up cattle breeding largely to amuse his children, has turned it into a large and profitable enterprise. Occasionally, he has combined his vocation with his avocation. In 1968, for example, one of his fine Black Angus heifers died of lymphosarcoma, a fast-working form of cancer. "It was a hard loss," he told the *Business Week* interviewer, "but it was one of the best breaks I've had." He recovered 100 pounds of cancer from the animal and set his researchers to work on it.

A tireless worker, Huebner often sets an exhausting pace for the members of his staff, and he is sometimes unsettlingly blunt in telling them what he thinks. Those of the staff who smoke cigarettes, for example, are admonished or cajoled with no waste or mincing of words by Huebner, who gave up smoking in 1966 because it endangers human health. On the other hand, he lets the scientists under him work with as little control from him as possible, and he inspires devotion and enthusiasm. The turnover in his staff is exceptionally low, and the rate of applications from scientists who want to join it is exceptionally high. In 1965 the French awarded Huebner the Pasteur Medal, and in 1967 the United States Public Health Service gave him its distinguished service medal.

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HYNEK, J(OSEF) ALLEN

May 1, 1910- Astrophysicist; educator
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Since the launching of the first man-made satellite in 1957, the laboratory of the astrophysicist has been barraged by questions that the science fiction writer would more likely have previously answered. Professor J. Allen Hynek met the new challenges to his science first as associate director of the early satellite tracking program, carried out by the Smithsonian Astrophysical Observatory at Harvard. He later became special consultant to the United States Air Force on unidentified flying objects (UFO's). His cool-headed appraisal of UFO's and insistence upon serious investigation have helped to free the subject from much irresponsible speculation. Since 1960 Hynek has been chairman of the astronomy department at Northwestern University and director of the Dearborn Observatory.

Josef Allen Hynek was born in Chicago, Illinois on May 1, 1910, the son of Josef and Bertha (Waska) Hynek. He received his B.S. degree from the University of Chicago in 1931, and having won a research fellowship to work at the Yerkes Observatory, he remained at Chicago for the next four years as a graduate student in astrophysics. On being awarded his Ph.D. degree in 1935, Hynek joined tht faculty of Ohio State University as an instructor in physics and astronomy. He was made assistant professor in 1941, associate professor in 1946, and full professor of astronomy in 1950, a position he held until 1956.

During his twenty-one years on the faculty of Ohio State, Hynek also worked as astronomer, teacher, and researcher with the Perkins Observatory, which is under the auspices of the university, and his research into the problems of stellar spectroscopy gained him some renown among astrophysicists. Over the years he has also made significant contributions to the knowledge of type F stars and stellar scintillation. His interests have not been limited to pure science and research, however. During World War II, from 1942 to 1946, he supervised the issuing of technical reports for the Applied Physics Laboratory of Johns Hopkins University, and in 1944 he served as a civilian consultant to the Navy. After the war Hynek also carried various administrative duties at Ohio State, first as director of the McMillin Observatory, from 1946 to 1953, and then as assistant dean of the Graduate School, from 1950 to 1953. His prominence, however, was more or less restricted to academic circles until the United States launched its space program.

As early as 1954 the United States had been invited to participate in the eighteen-month International Geophysical Year of 1957-58 by orbiting artificial satellites that would provide data for worldwide observation. In 1956, one year before the projected launchings, the Smithsonian Astrophysical Observatory at Harvard University was assigned the task of organizing and training observers to track the satellites in flight. In one of the first steps that he took to meet his new responsibilities, the observatory's director, Dr. Fred L. Whipple, appointed J. Allen Hynek to the post of associate director of the tracking project in charge of instrumentation and dissemination of information.

As associate director, Hynek was in charge of predicting the satellite orbits and supervising the optical tracking of satellites by twelve observatories strategically situated around the world. It was obvious from the start, however, that neither orbit predictions nor optical tracking could be completed until the initial path of each projectile had been determined. That plotting could not be done without a worldwide organization of sky watchers who could be relied upon to make and report accurate visual observations. Furthermore, because of the scope of such a project, a large part of its success would depend not so much on professional scientists working in observatories as on a widely scattered volunteer corps of amateur astronomers skilled in celestial observation and willing to be trained for time-consuming and exacting work.

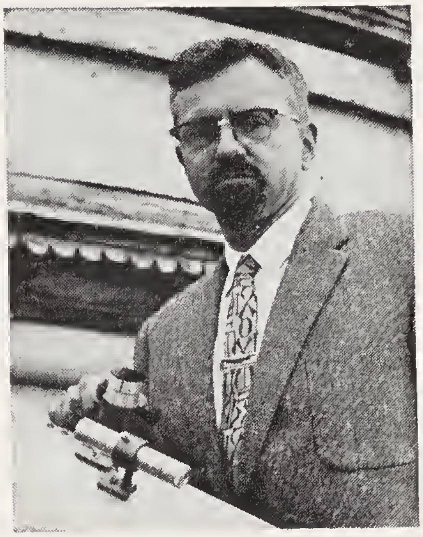
The task of organizing Operation Moonwatch, as the volunteer project came to be known, was given to Dr. Hynek, under whose supervision it proved to be among the most valuable single operations in the artificial satellite undertaking. Although it was concentrated mainly in the Western Hemisphere with 150 stations in North, Central, and South America, Operation Moonwatch worked closely with similar groups in far distant areas such as Australia and Japan. It also served as a model for the Russian counterpart of the Moonwatch program, which went into operation in 1957 using telescopes based on an American model provided by the Smithsonian Astrophysical Observatory.

Operation Moonwatch met its first challenge unexpectedly, months before the Smithsonian Observatory had completed its tracking network. The United States satellite program, originally planned as a cooperative operation by the Army, Navy, and Air Force, was slowed down partly by interservice rivalry. On October 4, 1957, four months before any American service could accomplish a successful launching, the Russian scientists sent their first satellite, Sputnik I, into orbit. News of the Soviet launching caught Moonwatch teams by surprise, but within forty-five minutes of the announcement Dr. Hynek had mobilized all forty stations west of the Mississippi and cabled alerts to thirty tracking stations in Japan. Within a few hours visual sighting of the third-stage rocket had been reported, including one visual sighting made simultaneously with radio contact.

The initial orbit calculations plotted by Dr. Whipple and Dr. Hynek were made on the basis of meager information, but when they were compared with the information obtained by the Smithsonian Observatory from the Soviet Union they proved to be remarkably accurate. In late October, when the radio signals from Sputnik I started to fade, the Russians, who had not prepared an adequate visual observation program of their own, asked the Smithsonian scientists to help them in the visual tracking of the satellite. That step forward in scientific cooperation between the United States and the Soviet Union was followed by a proposal on the part of the Russians that a coding system be set up between scientists of the two nations that would allow more rapid and less expensive exchange of information than was possible by the cabling system being used at the time.

By February 1958, when the first American satellite was launched, Moonwatch stations had gained considerable experience and were able to report accurate visual sightings of Explorer I, including naked-eye sightings of the tiny satellite, which was only eighty inches long and six inches wide. In early March 1959 the Air Force launched its Discoverer I polar satellite without alerting all available radio and optical tracking stations and then reported that it had "lost" the missile in space. Dr. Hynek told the press that with adequate advance notice, Moonwatch tracking teams would have been able to pick it up in spite of its small size and erratic radio signals. Other scientists, agreeing with Hynek on the need for notification, deplored the "unfortunate rivalry" between the various American space programs, to which they attributed the secrecy surrounding the launching.

Sometimes after a satellite launching Hynek found himself giving impromptu lectures on astronomy to reporters and other newsmen in briefing sessions. His activities during his years at the Smithsonian Astrophysical Observatory were not restricted to the tracking program, and he continued to teach, as a visiting instructor at Harvard University. In 1959 he headed a group of American astronomers visiting Spain to observe and photograph a rare celestial event—the occlusion of the first-magnitude star Regulus by the planet Venus. The occlusion might have gone largely unnoticed if Hynek and other scientists at the Harvard observatory had not confirmed the calculations of the British astronomer Gordon E. Taylor, whose initial prediction of the event was ignored by many leading astronomers. Once his calculations were backed by the Harvard experts, astronomers around the world started planning special projects to record the phenomenon, and their observations of the miniature eclipse provided considerable data for study of the Venusian atmosphere.



J. ALLEN HYNEK

In late 1959 Dr. Hynek was awarded a grant to work for a year with the United States Air Force on the balloon astronomy project Stargazer, which was planned as part of an upper atmosphere study. Using telescopes held aloft and supported by balloons, scientists on the project attempted to study the effects of the atmosphere on star scintillation and, at the same time, to gather data for use in improving the design of automatic star trackers.

While continuing to conduct upper atmosphere research under his contract with the Air Force, in September 1960 Professor Hynek took over the duties of his new appointment as professor of astronomy and chairman of the astronomy department at Northwestern University. Together with Dr. Karl G. Henize, who had been his associate in direct charge of the twelve major Moonwatch observatories, Hynek set out to rebuild the astronomy department, which had been functioning at only partial strength since 1958. As a result of Dr. Hynek's drive and talent for organization, the department regained its high rank in astronomy research and education. When he moved to Northwestern, he had assumed directorship of the university's Dearborn Observatory, and four years later, in 1964, he also became director of the Lindheimer Astronomical Research Center.

An enthusiastic teacher, Professor Hynek accompanied a group of students and faculty members from Dearborn Observatory on an expedition to Ontario to observe a solar eclipse in July 1963. "I have a soft spot for this expedition," he said, as quoted in the *Christian Science Monitor* (August 27, 1963), "because it was engineered for and by students. It was a splendid occasion for learning." He was also delighted with a color documentary film of the entire eclipse, made during the expedition for future use in the classroom.

Because of his open-minded approach to the UFO enigma, Professor Hynek remained in the public eye after he joined the Northwestern faculty. Perhaps inevitably, following the launching of the early satellites, reports concerning unusual "sightings" began to pour into the Air Force's UFO Information Center, which had been keeping a record of all such communications since June 24, 1947, when the first flying saucer had been described. Then director of the satellite tracking program, Dr. Hynek had been called in by the Air Force to serve as chief scientific adviser on the matter of unidentified flying objects. After he assumed his new post at Northwestern, Hynek continued to be a special consultant to the Air Force and was often called upon to examine at first hand the more substantial reports of UFO sightings for the Air Force's Project Bluebook. In March 1966, for example, following a rash of reported sightings in Michigan, he went to the area of the phenomenon to take charge of the investigation. After interviewing scores of people, he attributed certain of the sightings to luminous marsh gas, rather than to extraterrestrial visitation. Hynek observed nevertheless, "Scientists in the year 2066 may think us very naïve in our denials."

His analytic approach to his subject has done much to reduce the sensationalism associated with it, and his thoughtful refusal to consider as hoaxes those sightings that could not be traced to natural causes has been influential in gaining the cooperation of other scientists. In an interview with Robert C. Cowen, natural science editor of the *Christian Science Monitor* (September 3, 1965), Dr. Hynek summed up his attitude toward unexplained UFO phenomena: "I hate a mystery. . . . The unknowns are still a mystery after 18 years, and I feel they shouldn't be."

The overall UFO problem was fully aired in the press during the fall and summer of 1966 when Hynek, who felt that action had dragged long enough, criticized the American scientific establishment for failing to consider the question seriously. In a letter to the authoritative journal *Science*, he called on responsible scientists to overcome their fear of ridicule and dare to explore the matter without prejudice. *Science* was reluctant to publish the letter, but Hynek's arguments were eloquent and persuasive, and in October 1966 the editors of the journal finally published an abbreviated but impartial version. The letter apparently carried some weight. After twenty years of storing information, the Air Force asked reputable scientists to investigate the UFO subject openly and gave a $300,000 grant to the physics department of the University of Colorado for an eighteen-month study. Dr. Hynek's initial reaction to the proposed study was highly favorable, and he said that he expected that the committee, headed by Dr. Edward Condon, would go far in determining the "nature and extent of the problem." Some observers later felt that the committee's report, scheduled to be completed in the fall of 1968, would not differ greatly from the reports previously made public by the Air Force.

At a special symposium on UFO's sponsored by the House Committee on Science and Astronautics in July 1968, Hynek and five other scientists urged that Congress support an objective, in-depth investigation of flying saucers. "The public is not satisfied with what it's been told," Hynek asserted, with characteristic outspokenness. "They do not want another twenty years of UFO confusion."

In collaboration with Norman D. Anderson, Hynek wrote a book on aspects of astrophysics and celestial mechanics, *The Challenge of the Universe* (McGraw, 1962), intended for junior high and high school students. He has contributed articles to both professional and popular publications, has presented several papers on satellite tracking at world science conferences, and in 1951 edited a symposium commemorating the fiftieth anniversary of the Yerkes Observatory, *Astrophysics* (McGraw).

On December 25, 1932 J. Allen Hynek married Martha Alexander. He was married for the second time, to Miriam Curtis, on May 31, 1942. He is the father of five children: Scott, Roxane, Joel, Paul, and Ross. He wears a neatly trimmed beard and horn-rimmed glasses and has been described as looking like an "astronomer's astronomer." His Greek-letter societies are Phi Beta Kappa and Sigma Xi. He has served as secretary of the American Astronomical Society and of the United States national committee of the International Astronomical Union. He is also a member of the American Association for the Advancement of Science and a correspondent of the American Museum of Natural History.

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JAIPUR, MAHARANI OF (jā-pōōr′ mä-hä-rä′nē)

May 23, 1919- Member of the Parliament of India
Address: b. Lok Sabha, New Delhi, India; h. Raj Mahal Palace, Jaipur, Rajasthan, India

Her Highness the Maharani of Jaipur has successfully bridged the two worlds of political power in India: the palace and the Parliament. The palace symbolizes the tradition of princely power in India's feudal past, while the Parliament is the instrument of Indian democracy today. The Maharani and her husband, the Maharajah of Jaipur, were the absolute rulers of a 15,600-square-mile fief in the northwest Indian desert country of Rajputana until 1949, when Rajputana became the state of Rajasthan in the Republic of India. Since 1962 the Maharani has represented Rajasthan in the House of the People, the lower chamber of the Indian Parliament. She is vice-president of the Swatantra (Freedom) party, a rightist opponent of Prime Minister Indira Gandhi's Congress party. The Swatantra party advocates free enterprise at home and closer ties with the West abroad. The Maharani's constituency encompasses 132,152 square miles and 20,155,602 people.

Gayatri Devi, the Maharani of Jaipur, is the daughter of the Maharajah Jitendra Narayan Bhup Bahadur of Cooch Behar and Princess Indiraraje Gaekwar of Baroda. She was born on May 23, 1919 in London, England. With her two brothers and two sisters she grew up in the family's palace in what is now West Bengal, near the Himalayan foothills of eastern India. Her older brother is now the Maharajah of Cooch Behar, and one of her sisters is the Maharani of Dewas. The other two siblings are no longer living.

Gayatri Devi obtained her early education from tutors. On finishing her secondary studies she entered Shantiniketan, the university established by the poet Tagore in Bolpur, India. In 1936 she graduated from Shantiniketan and went abroad to complete her education at Brilliamount, a finishing school in Lausanne, Switzerland, and at the London College of Secretaries. On May 9, 1940 she married Sir Sawai Man Singh Bahadur, the Maharajah of Jaipur, a feudal domain in East Rajputana, a region of the Northwest Indian Union. The name Rajputana derived from the Rajputs, the warrior caste of Kshatriya rank and Indo-Aryan origin dominant in northern India. The state of Jaipur was founded in the twelfth century by a Rajput chief from Gwalior.

The Maharani was prepared by breeding to fit graciously into a life of royal luxury at the sixty-room Rambagh Palace on the outskirts of Jaipur. She hosted lavish palace parties, played tennis with her husband, went riding and tiger hunting with him, accompanied him to polo tournaments, and toured elite American and European resorts annually. But she was also interested in the welfare of her 3,000,000 subjects. She founded three schools: the Maharani Gayatri Devi Girls Public School in Jaipur, a sewing school, and a handicrafts school; she was prominent in Red Cross work; and she served on the art purchasing committee of India's National Museum.

India became independent of Great Britain in 1947, and two years later, when the Republic of India was established, the twenty-two autocracies within Rajputana were integrated into the Republic as the new state of Rejasthan. The city of Jaipur was made the capital of the new state, and the Maharajah of Jaipur served as ceremonial head of the Rajasthan until 1956. To compensate the Maharajah for his loss of sovereignty, the Indian government awarded him 1,800,000 rupees ($378,000) annually for life, tax free. Unable to keep up his family's accustomed standard of living on that amount, the Maharajah converted Rambagh Palace into a luxury tourist hotel and the family moved into the more modest Raj Mahal Palace. The income from the hotel, from other properties, and from business investments enabled the Maharajah and Maharani to maintain, among other luxuries, a fleet of 100 automobiles, a staff of several hundred servants, a stable of eighteen polo ponies, and a herd of six elephants.

The Swatantra (Freedom) party was founded in 1959 to provide a free enterprise-oriented opposition to the ruling democratic-socialist Congress party. In October 1961, after returning from her annual tour of fashionable European resorts, the Maharani joined the new party, and shortly afterward she announced her candidacy for the House of the People (Lok Sabha), the lower chamber of the Indian Parliament. Her interest in politics had been growing over the years, as her former subjects voiced grievances that she could do nothing about because, as one of the displaced nobility, she was cut off from effective political power or influence. "The government tried to push us out of the public eye," she has explained, "and we spent more and more of our time abroad." She also had begun to feel, as she has recalled, that "the Congress government was becoming rather like a dictatorship" and "seemed to be trying to turn our country rather into a Communist country."

MAHARANI OF JAIPUR

The Maharani campaigned from eight in the morning until nine at night, touring Rajasthan's 1,900 villages by jeep and car and delivering as many as twenty speeches a day to audiences of peasants. Her essential message, repeated over and over, was that corrupt politicians were growing rich on exorbitant taxes that were "breaking the poor peasant's back," and she wanted to do something about it. The peasants were less concerned with the message than they were overwhelmed by the fact that their glamorous queen had deigned to descend among them. They greeted her with shouts of "Maharani Ki Jai" ("Victory to the Maharani"), showered her with marigold petals, burned incense before her, and vied to touch the hem of her billowing chiffon sari. At home, she dictated campaign letters to three secretaries, kept the palace grounds open to the public all day, and granted private audiences to those who volunteered to work in her campaign. Awed and flattered to be received by one of her class and station, the average volunteer was unstinting in the dedication and zeal he offered to her cause.

On election day in February 1962, the Maharani received the largest plurality of any candidate in the country. Her tally of 192,909 votes was 157,692 greater than that of the closest of her ten opponents. The composition of the House of the People resulting from the election broke down as follows: Indian National Congress, 359 members; Samyukta Socialist, 14; Communist, 25; Swatantra, 16; other parties, 30; and independent members, 15.

While serving her first five-year term in the federal Parliament, the Maharani concentrated much of her attention on the politics of her home state of Rajasthan. Hoping to oust the Congress party from control of the state government in the 1967 election, she built up the Swatantra party in Rajasthan and effected an electoral coalition between it and the Jan Sangh (People's party). In the election of February 1967 the Congress party retained control of the state government, but the Swatantra-Jan Sangh coalition succeeded in depriving it of a legislative majority. The Congress party won 61 seats in the Rajasthan state legislature, the Swantantra party won 49, and the Jana Sangh 22. The Maharani herself lost her bid for a state legislative seat but she was reelected to the national Parliament.

Opponents of the Congress party in Rajasthan, questioning the constitutionality of the party's return to power, organized street protests, which broke into violence in Jaipur on March 5, 1967. At least 130 persons, including six opposition party leaders, were arrested. The Maharani of Jaipur was not among the leaders arrested, but her solidarity with them was evident in her comment at the time: "I will not sit idle until the Congress goes, whether it is in a week, or two weeks or a month." On March 8, 1967 she asked the federal government to take control of Rajasthan, dissolve the legislature just elected there, and set up a new state government. "The situation is explosive," she said.

The Maharajah and Maharani of Jaipur have one child, a son, Maharaj Kumar Singh. The Maharani, who is acknowledged to be one of India's most beautiful and chic women, is five feet five and a half inches tall, weighs 126 pounds, and has brown eyes. She wears her black hair bobbed. Mrs. John F. Kennedy visited the Maharajah and Maharani early in 1962, and later in the same year they were guests of President and Mrs. Kennedy at the White House. The Maharani is a Hindu. She no longer has time or inclination for the high life that once frittered away her days, but she occasionally indulges in tennis, shooting, and photography, and visiting museums is one of her favorite recreations. She is president of the Maharajah of Jaipur Museum Trust and chairman of the Sawai Jai Singh Benevolent Fund Trust, both of which are devoted to the preservation of Indian art and culture. The Maharani is vice-president of both the national Swatantra party and the Rajasthan state Swatantra party. Her husband, formerly an appointed member of the Rajya Sabha (Council of States), the upper house of the Indian Parliament, is now his country's Ambassador to Spain.

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JOHNSON, CLARENCE L(EONARD)

Feb. 27. 1910- Aeronautical engineer
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Much of the credit for the achievements of American aviation is owing to the imaginative genius of aircraft designer Clarence L. "Kelly" Johnson, vice-president in charge of advanced development projects, and a member of the board of directors, of Lockheed Aircraft Corporation. Although he is relatively unknown to the public, Johnson has long held the respect and admiration of his colleagues in the field of aviation. His instinct for finding solutions to some of the knottiest problems in aerodynamics has been a prime factor in keeping the United States in the lead in that field. A partial listing of the more than forty planes he has designed since he joined Lockheed in 1933 reads like a summary of modern aviation history. They include the twin-boomed P-38 of World War II fame; the F-80, which was America's first tactical jet; the double-sonic F-104 Starfighter; the Constellation commercial liner; the high-altitude U-2, and the reconnaissance crafts A-11 (or YF-12A) and SR-71, both of which can attain speeds of over 2,000 miles per hour. With such a roster to his credit, it is no surprise that Johnson has won virtually every major aeronautical award in the United States.

Clarence Leonard Johnson was born to Peter and Christine (Anderson) Johnson on February 27, 1910 in Ishpeming, Michigan. As a youngster growing up in a small mining town, Clarence Johnson got an early start at finding solutions to vexing problems when he adopted the nickname "Kelly" to avoid having to fight every neighborhood boy who might make fun of his first name. It was also at Ishpeming that Johnson first set his sights on a career as an aircraft designer, following the advice of a barnstorming pilot who had landed near the town. "Don't grow up to be an airport bum like me," the pilot told twelve-year-old Kelly Johnson. "Learn to build airplanes." Johnson remembered the advice, and after his family moved to Flint, Michigan in 1923 he started his "Kelly Johnson's Book of Aviation," a collection of magazine and newspaper clippings on plane designs. After completing high school, Johnson attended Flint Junior College, and he completed his education at the University of Michigan. To meet his tuition expenses he washed dishes at fraternity houses and worked summers with his father in the construction business. Later he obtained a job in the engine testing department of the Buick Motor Company. Eventually he financed his studies by tutoring in calculus and by working as an assistant to Professor Edward A. Stalker, a noted aeronautic engineer, who gave him his first taste of practical, rather than merely theoretical designing.

At the time of his graduation from the University of Michigan with a B.S. degree in 1932, Johnson hoped to obtain a top engineering position. After trying unsuccessfully to find suitable employment in New York and Maryland, he headed for Burbank, California where the Lockheed Aircraft Corporation was gaining renown as the manufacturers of racing planes. Although Lockheed was at the time in the throes of the Depression and was in no position to hire untried engineers, company officials were impressed by Johnson's credentials and encouraged him to try again the following year. Returning to the University of Michigan, Johnson obtained a Sheehan fellowship and embarked on a graduate program in engine design and boundary layer control. At that time, he and a fellow student, Don Palmer (who later became assistant project engineer at Lockheed) talked the Studebaker Company into hiring them as race car consultants on models slated for the Indianapolis races. Their streamlined models not only proved winners, but the experience gave Johnson ideas on how to improve the Electra and Orion racing planes that Lockheed was turning out. On his own, Johnson worked out design improvements and tested them at the university's wind tunnel. In 1933, armed with his newly won M.Sc. degree and the modified plane designs, he again approached Lockheed. This time, company officials lost no time in hiring the young engineer, and on August 21, 1933 Johnson joined the Lockheed Aircraft Corporation.

At Lockheed, Johnson worked at first as a tool designer and then took on assignments as flight test engineer, stress analyst, aerodynamicist, weight engineer, and wind tunnel engineer. In 1937 he won his first aeronautic award, the Lawrence Sperry Award of the Institute of Aeronautical Sciences, for his improvements in the design of high speed commercial aircraft. That same year, Johnson went to England with a group of Lockheed officials to sell the Hudson bomber to the Royal Air Force. Although British officials liked the idea Lockheed was presenting, they felt that the bomber did not meet all their requirements. Determined to give the RAF what it wanted, Johnson asked for one more day to work on the plans. Overnight, he revamped the design and drew up the new blueprints. The next day the new plans were shown to the RAF representatives, and Lockheed won the contract.

Lockheed officials were quick to appreciate Johnson's abilities, and in 1938 he was appointed chief research engineer, with freedom to develop his own designs. Almost immediately, he was approached by the United States Army Air Corps, which was looking for a one-seater fighter that could outfly any other. At that time, Lockheed did not as yet have a formal engineering building, and so Johnson and his staff improvised a development plant using unoccupied corners in hangars and an old distillery. The results of this "skunk works" approach was the legendary P-38 Lightning.

During World War II, Johnson's unorthodox "skunk works" (the term was borrowed from Al Capp's comic strip *Li'l Abner*) proved invaluable, for, as an isolated development site existing partly in Johnson's mind and partly wherever his staff decided to work, it permitted both secrecy and speed. In 1943 Johnson set a production record by taking only 143 days to design and produce the jet fighter P-80, a job that would have ordinarily taken eighteen months. Later he topped his own record by designing and building the heavier jet fighter, P-80A, in just 138 days. Despite the endless stream of aerodynamic problems that each improvement presented, Johnson managed to find solutions, setting new standards in design, performance, and efficiency.

After the war, Johnson turned briefly to the designing of civilian airliners, and his Constellation and Superconstellation transports marked the beginning of a new era in luxury commercial travel. In 1952 he was appointed the chief engineer at Lockheed, and in 1956 he became the first Lockheed official to occupy the newly established post of vice-president for research and development.

CLARENCE L. JOHNSON

Since 1958 he has been vice-president in charge of advanced development projects. His most important work during the 1950's—the design of sonic and supersonic military planes—remained top secret until 1956, when the sleek F-104 Starfighter became known to the general public.

The F-104 Starfighter, a unique plane with a range of maneuverability that allowed a variety of applications, was lighter and more economical to build than comparable aircraft, although its powerful engine permitted speeds of Mach-2, or twice the speed of sound. It was rated the "greatest achievement in aviation in America" in 1959, when Johnson became corecipient of the Collier Trophy for his design of its airframe. He shared the award with General Electric Company, which developed the engine, and with the United States Air Force, which was responsible for the flight records. The F-104 was soon to be overshadowed by the high-altitude U-2, which Johnson began to develop in 1954 at the request of the government.

For years, the existence of the U-2 was a carefully guarded secret. From 1956 to 1960, under cover of a weather-observation program, this glider-like craft carried out one of the most successful espionage assignments ever conceived. From altitudes of 70,000 feet or higher, the straight-winged, one-seater U-2 could glide downward slowly with turned-off motors allowing the pilot to photograph military installations deep within the borders of the Soviet Union and Communist China and in Cuba. For its design, Johnson received the General Hap Arnold Gold Medal from the Veterans of Foreign Wars in 1960, and his first Theodore von Karman Award, presented by the Air Force Association in 1963.

Once the Russians learned how to down the U-2, its value as an aerial reconnaissance plane ended, but Johnson was already busy on its successors, the A-11 (also known as the YF-12A) interceptor and the strategic reconnaissance craft SR-71, both of which went into production in 1964. These planes constituted breakthroughs in the assembling of titanium aircraft components, and they incorporated revolutionary concepts in frame-design and engine development that enabled the United States to remain far ahead in the air race. In recognition of those achievements Johnson was awarded the highest civil honor that an American can receive, the Medal of Freedom, by President Lyndon B. Johnson in 1964. In the same year Kelly Johnson won his second Collier Trophy and his second Theodore von Karman Award, both for his work on the A-11 interceptor.

Among Johnson's other awards are the Wright Brothers Medal of the Society of Automotive Engineers, presented to him in 1941 for his work on control problems of four-engine planes; the Sylvanus Albert Reed Award, which he received in 1956 for his work on subsonic and supersonic aircraft, and again in 1966 for his contributions to the aerospace sciences; the National Medal of Science which was presented by President Johnson in 1966; and the Thomas D. White National Defense Award conferred on him in 1966 by the United States Air Force Academy. In 1964 Johnson received three honorary degrees: a D.Eng. from the University of Michigan; a D.Sc. from the University of Southern California; and an LL.D. from the University of California at Los Angeles. He was named distinguished alumnus in engineering by the University of Michigan in 1953; Aviation Man of the Year by the Airlines Activities Committee in 1959; and Engineer of the Year by the San Fernando Valley Engineers Council in 1965.

Johnson was elected in 1965 to the National Academy of Engineering and the National Academy of Sciences. A Fellow of the Institute of Aeronautical Sciences—now the American Institute of Aeronautics and Astronautics—he served as its West Coast chairman in 1946-47 and as national vice-president in 1948 and 1953. He was elected to honorary membership in the Aerospace Medical Association in 1963. Johnson is also a member of the Society of Automotive Engineers and of the Los Angeles Chamber of Commerce. His fraternal organizations are Phi Kappa Phi, Tau Beta Pi, and Sigma Xi. He has served as a member of the board of directors of the Lockheed Aircraft Corporation since 1964.

Johnson's success may be attributed not only to his extraordinary skill as designer, but also to his ability to pick the right man for each job. He prides himself on having a small staff of dedicated engineers, with or without degrees, but all of them experts who can get close to a machine and wield a screwdriver when the need arises. Johnson is always quick to give credit to "the boys in the skunk works," and he feels that knowing how to delegate authority and encourage imaginative thinking is the secret of maintaining a successful work team.

Although Johnson does not seek personal publicity, he is neither self-effacing nor reticent, especially concerning his designs. For over twenty-five years he has engaged in professional rivalry with aircraft designer John Stack, whose X-1 was the first plane to break the sound barrier. Their feud, which dates back to the days when the P-38 was being built for the army, reached its peak in the mid-1960's, when Lockheed and the Boeing Company were both bidding for a government contract to build a supersonic transport. Stack advocated use of his movable variable-sweep wing, but Johnson recommended the fixed delta wing, which he had designed for the YF-12A. Each designer contended that the other was behind the times. In December 1967 the contract was awarded to Boeing for the variable-sweep model designed by Stack. Experts generally agreed, however, that it was not a question of one design's being right and the other wrong, since both wing designs are workable, although they operate on different principles.

Clarence L. "Kelly" Johnson and Althea Louise Young were married on August 31, 1936. They make their home in Encino, California, and they also own a ranch outside of Santa Barbara. Johnson, who has no children, takes a father's pride in the various planes that he has designed, and he has been known to sleep with a notebook at his side in case he should awaken at night with a new idea in aircraft design. Athletic in build and clipped and incisive in speech, Kelly Johnson enjoys horseback riding at his ranch with his wife, and he is a member of the Lakeside Golf Club in Hollywood. He still likes to work with his hands, and he has built a series of minarets into the stone wall at the back of his home. His first love, however, remains flying, both as recreation and as work. He holds a private pilot's license and has been a passenger on virtually every plane he has designed, even when it meant riding the test-pilot's shoulders in the one-seater P-38. "When the day comes that I quit flying, then I'll quit designing," he once said, as quoted in *Look* (October 6, 1964).

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JOHNSON, JOHN H(AROLD)

Jan. 19, 1918- Publisher
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The most prosperous and influential publisher in American Negro history is John H. Johnson, the founder and president of the Johnson Publishing Company, which grosses about $12,000,000 a year. In addition to books, the Johnson Company publishes four magazines, the most popular of which is *Ebony*, a slick, attractive picture monthly, founded by Johnson in 1945, which passed the 1,000,000 mark in circulation in 1967. In the beginning, the magazine focused almost exclusively on the glamorous world of the "talented tenth" of Negro society. Over the years it continued to concentrate on what Johnson calls "the brighter side of Negro life and success," but the emphasis gradually shifted from glamour to achievement, and in recent years its concept of achievement has changed. "Achievement in the old era was measured to a great extent by material things," Johnson observed on the twentieth anniversary of *Ebony*. "Today, achievement is measured in terms of whatever a man sets out to do." Johnson also owns a cosmetics company, and he is board chairman of the Supreme Life Insurance Company, reputed to be the largest Negro-owned business in the North.

An only child, John Harold Johnson was born in the rural town of Arkansas City, Arkansas on January 19, 1918. His father, Leroy Johnson, a sawmill worker, was killed in a mill accident when Johnson was six, and his mother, Gertrude (Jenkins) Johnson, a domestic, later married another mill worker. "I can't say I had a very happy childhood," Johnson told Helen Dudar of the New York *Post* (December 7, 1962). "But it wasn't an unhappy childhood. . . . I had no contact with the world outside, and when you have nothing to compare with you aren't aware that you should be unhappy." In the segregated Negro school Johnson attended in Arkansas City, Negro teachers supervised several grades at once, and the town lacked a Negro high school. An ambitious boy, Johnson repeated the eighth grade rather than drop out of school after receiving his elementary school diploma.

In 1933 Mrs. Johnson took her son to the World's Fair in Chicago. Mother and son decided to stay in Chicago, and the stepfather joined them there. The family lived on relief for eighteen months, until the stepfather obtained a WPA job and John H. Johnson found part-time work under the New Deal's National Youth Administration program. According to Helen Dudar in her New York *Post* article, Johnson traces the motivation for his drive to success to the shabby clothes he had to wear when he was growing up in Chicago. "The other kids used to laugh at me and make fun of my homemade clothes . . . ," he said, as quoted in the article. "I decided I would show 'em, and I did."

At DuSable High School on Chicago's South Side, Johnson was an honor student, a member of the debating team, president of the student council, and president of his class. He was also managing editor of the school paper and business manager of the yearbook. "It was then," Johnson told Helen Dudar, in the New York *Post* interview, "that I got interested in journalism and decided this would be my life's work."

On the basis of his record at DuSable High School, Johnson was invited to speak in 1936 at a banquet given annually by the Urban League in Chicago to honor outstanding Negro high school seniors. Harry Pace, then president of the Supreme Liberty Life Insurance Company, was the featured speaker on the same program. Impressed with Johnson, Pace took him into his company as an office boy and made it possible for him to study part time on a scholarship at the University of Chicago. After two years, when he became an assistant to Pace, Johnson quit classes at the University of Chicago. From 1938 to 1940 he took night courses at Northwestern University's School of Commerce in Chicago and then devoted himself full time to his work at Supreme Life.

The Supreme Life offices were a gathering place for rising young men in Chicago's black establishment, including young Negro politicians. For a time Johnson had considered entering politics, but his interest in journalism prevailed. One of his chief responsibilities as assistant to Pace was to help publish the company house organ, which contained some general Negro news and information in addition to company reports and insurance business information. Pace selected the general items from a monthly digest of articles about Negroes in the national press, prepared for him by Johnson. It occurred to Johnson that such a culling service deserved a wider market, and thus was born the idea of the *Negro Digest*.

JOHN H. JOHNSON

Using his mother's furniture as collateral, Johnson borrowed $500 from a loan company and with the money he mailed out to Supreme Life customers 20,000 letters offering charter subscriptions to the *Negro Digest* at $2 each. Three thousand people responded, and the *Negro Digest*, with a first-issue run of 5,000 copies, was launched in November 1942. The *Negro Digest*, somewhat similar to the *Reader's Digest* in format but more somber in tone, contained, in addition to reprinted material, such regular features as "My Most Humiliating Jim Crow Experience" and "If I Were a Negro." When Eleanor Roosevelt, importuned by Johnson by letter, came through with one of the "If I Were a Negro" pieces, the circulation of the magazine jumped to 150,000.

Inspired by the success of the *Negro Digest*, Johnson began planning a picture magazine, patterned after *Life*, that would cover Negro news and personalities in a more entertaining way than the digest and would, in Johnson's words, "show not only the Negroes but also white people that Negroes got married, had beauty contests, gave parties, ran successful businesses, and did all the other normal things of life." The first issue of *Ebony* went on the newsstands in November 1945 and immediately sold out its press run of 25,000 copies. At first manufacturers of consumer goods were reluctant to buy space in a magazine aimed exclusively at the Negro market, but in 1946 the Zenith Radio Corporation, Chesterfield Cigarettes, and International Cellucotton signed advertising contracts with Johnson. Others followed, and *Ebony* became the first Negro publication to carry, in addition to ads for hair straighteners and other ethnic products popular at that time, a significant amount of advertising of general consumer merchandise. It and its sister Johnson publications remain unique in that regard.

From its inception, *Ebony* glamorized American Negro life in a way similar to that in which Hollywood used to glamorize American life generally, a comparison suggested by Johnson himself. "About 10 percent of the Negro people are those who are able to enjoy many of these advantages we're speaking about. . . ," he once explained. "Not all the people we glamorize believe that this is all their world either. We are like the movies—just as they tend to embellish and adorn the normal, I think we do the same. This is not to misstate the truth but simply to express the search for something that will capture the imagination."

After going through a phase in which its glamorization of Negro life bordered on the sensational—with the emphasis on ravishing cover girls, sexy articles, gossip columns, and picture reports on grossly conspicuous consumption by members of the Negro upper class—*Ebony* settled into a format more acceptable to family subscribers, a format similar to that of *Life* or *Look*: slick, eye-catching, sometimes titillating, but basically respectable in stance and moderate in point of view. Its typical contents include photo coverage of great events in Negro society; in-depth articles on Negroes in various aspects of life, from religion to politics; Negro success stories ranging from one-picture items about rank-and-file unknowns to full-length features, illustrated with four-color photographs, about prominent Negro personalities in show business, government, business, art, literature, and other fields, and comprehensive articles on all aspects of Negro history. In civil rights it has geared its pace to that of the Negro community as a whole, so that it has now reached a point of restrained militancy, particularly in its editorials.

Some black militants refuse to forgive *Ebony* for the caution with which, they allege, the magazine approached civil rights in the past. Other Negroes have found fault with what one of them characterized as its "sanitary" aspect, its slanting to please, or to avoid alienating, socially mobile Negroes, operators of hotel newsstands, large advertisers, and libraries and schools. Many Negro intellectuals have criticized the quality of its research and editing and what they consider its limited perspective. But Dr. Kenneth B. Clark, the noted Negro psychologist, has said of *Ebony*: "It is almost impossible to measure the morale-lifting value of such a magazine. The mere fact of its existence and success has been an inspiration to the Negro masses." And A. James Reichley concluded his *Fortune* article on Johnson thus: "The contribution of *Ebony* to the civil rights movement goes beyond its current militant editorial policy. To the slum dwellers who pick it up in the barbershop or plunk down 50 cents for it on the newsstands, it offers the hope of a better life for men with black skins. For the new Negro middle class, it is a source of racial pride. For the militants, it provides proof of their credo that Negroes have the talent and the initiative to succeed at any calling."

The Johnson Publishing Company has been publishing books since 1962, when it brought out *Burn, Killer, Burn*, a novel by Paul Crump, the rehabilitated murderer saved from execution by the State of Illinois. The company publishes three magazines besides *Ebony*. Founded by Johnson as a true-confession magazine in 1950, *Tan* is now a general women's service magazine with features on food, fashion, child care, beauty, and other such topics in addition to its stories. Its circulation is about 200,000. *Jet*, launched in 1951, is a pocket-sized news weekly with a sensational slant. Its circulation is about 400,000. The *Negro Digest*, suspended in 1951, was revived ten years later as a literary quarterly, with a growing emphasis on black militancy. With no advertising and a circulation limited to 50,000, it is the only Johnson enterprise that does not yield a profit. He continues to publish it as a service to promising Negro writers of fiction and nonfiction. *Hue*, similar to *Jet* but containing features instead of news, was abandoned shortly after its inception in 1951. Johnson, who began buying stock in the Supreme Life Insurance Company in 1955, has been its principal stockholder since 1964

Johnson has served on the board of directors of the Urban League since 1958 and has contributed generously to the civil rights cause. In 1954 he was elected to the board of trustees of Tuskegee Institute in Tuskegee, Alabama. In 1951 he was named one of the ten outstanding young men of the year by the United States Junior Chamber of Commerce. His other honors include the NAACP 1958 Freedom Fund Award, which he shared with Rudolph Bing; the 1966 Horatio Alger Award; and the 1966 Lincoln Academy of Illinois Order of Lincoln Award.

John H. and Eunice Johnson were married in 1941. They have two adopted children, John Harold Jr. and Linda. A writer in *Time* (October 23, 1950) described Johnson's physique as "pudgy." The publisher neither smokes nor drinks, and he never takes a vacation. Interviewers attest to his charm, his restless energy, and his propulsive enthusiasm for his work. "He is an impressive man. . . ," Robert S. Bird wrote in the New York *Herald Tribune* (May 9, 1963), "brimming with physical and mental vigor, good cheer, and friendliness. And he displays a frank simplicity of manner which invests him with special dignity and distinction. . . . Mr. Johnson is the pleasantest kind of man to interview. He is not only responsive to every question, but he grabs every idea and runs with it. He talks in a rather loud voice, as if he thinks better that way, pacing back and forth and looking always as eager as an interested boy." A. James Reichley wrote in his *Fortune* article: "Despite his success, Johnson has not lost the characteristics of speech and gesture he picked up as a boy in rural Arkansas and as a youth in the crowded neighborhoods of Chicago's South Side."

Helen Dudar in her New York *Post* article gave a more complex picture of Johnson: "Among those who have worked for him, Johnson is considered a shrewd, knowledgeable, and sometimes difficult man to deal with. He keeps a tight control on all activities, and major stories and layouts must be routed through him. . . . A man considerably endowed with charm and grace, he is one of those rare individuals who can seem open and candid while remaining essentially unreachable. As a boss, Johnson is equally complex. He has been known to pay large hospital bills for ailing employees, and he has kept some on the payroll during long illness." On the other hand, according to Helen Dudar, Johnson also has a reputation for firing people without notice. She quoted one former employee: "When you travel for Johnson, you travel first class and you live first class. . . . The disagreeable aspect is the constant insecurity. I don't think any of us would go back to work for him. . . , but I don't think any of us regrets for a moment the time we spent there. We came out of Johnson Publishing with a professional education that, as Negroes, we couldn't have gotten anywhere else in the country."

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Who's Who in America, 1968-69
Who's Who in Colored America, 1950

JOHNSON, NICHOLAS

Sept. 23, 1934- United States government official; lawyer
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Within a year of his appointment in June 1966 as one of seven members of the Federal Communications Commission, Nicholas Johnson had "established a record for yeasty dissent that clearly makes him the most controversial figure in the regulatory agency," as Jack Gould reported in the New York *Times* (March 26, 1967). Johnson's reform-mindedness has been stimulated by his conviction that the FCC has become outmoded and needs restructuring to cope with the impact of space age communications. On one occasion of disagreement with the FCC majority he accused his fellow commissioners of having adopted a "complacent and comfortable hear-no-evil, see-no-evil slouch in front of the radio and TV sets of America." With much the same crusading spirit Johnson had tried to shake up the sluggish maritime industry during his two years (1964-66) as federal Maritime Administrator. Johnson is a lawyer and former law professor who became the youngest man ever appointed Maritime Administrator, just as he is the youngest to serve on the FCC.

Nicholas Johnson was born on September 23, 1934 in Iowa City, Iowa, the son of Wendell A. L. and Edna (Bockwoldt) Johnson. His father was a speech educator at the University of Iowa. As a boy Nicholas Johnson built his own crystal receivers and wired his neighborhood for telegraph. He attended University High School in Iowa City, and then, advised to go to college in the Southwest because of a sinus condition, he entered the University of Texas in Austin. During his undergraduate years he was elected to Phi Eta Sigma, Pi Sigma Alpha, and Phi Beta Kappa. Upon obtaining his B.A. degree in 1956 he enrolled in the University of Texas Law School, where he became an editor of the *Texas Law Review* and also a member of the Order of the Coif. He was awarded the LL.B. degree with honors in 1958. Some years later at the Senate hearings on Johnson's appointment as Maritime Administrator, Senator Ralph W. Yarborough of Texas said of Johnson as a student: "He distinguished himself both in the law department there, while working his way through school, and at the same time was taking an active part in public affairs in the city of Austin. He was called the shirt-sleeve student down there because he was working so hard."

NICHOLAS JOHNSON

Johnson's first job, after his admission to the Texas bar in 1948, was as law clerk for Judge John R. Brown of the United States Court of Appeals for the Fifth Circuit (South). The following year he became clerk for Supreme Court Justice Hugo L. Black. Leaving that position in 1960, he joined the University of California Law School faculty, where, as acting associate professor at Berkeley, he taught courses in administrative law and oil and gas regulation. While at the university, he served as a member of the chancellor's committee on natural resources and as a consultant and associate to the Center for the Study of Law and Society, and also conducted research pertaining to California's administrative agencies and natural gas industry regulation by the United States Federal Power Commission.

In February 1963 Johnson took a leave of absence from the University of California to join the prestigious Washington (D.C.) law firm of Covington & Burling, which included the former Secretary of State Dean Acheson. Johnson engaged in law practice related to government administrative agencies, the Federal Communications Commission among them. He was admitted to both the District of Columbia bar and the Supreme Court bar.

In Washington, as in Texas and California, Johnson's legal experience had no connection with shipping. His lack of knowledge of the subject, however, did not hinder his nomination by President Lyndon B. Johnson in February 1964 for one of the stormier offices in the federal government—that of Maritime Administrator. Later in the month, in remarks to the press about his appointment, Nicholas Johnson said that the President had wanted someone for the post with a fresh point of view and no preconceived notions. Both the President and the members of the Senate Commerce Committee, who approved Johnson's nomination on February 28, commented on the energy and youth of the new Maritime Administrator. On March 2, 1964 Johnson was sworn in as head of the Maritime Administration, a unit within the Department of Commerce, replacing Robert E. Giles, who had been acting administrator since the resignation of Administrator Donald Alexander in October 1963.

"The appointment of this apple-cheeked, twenty-nine-year-old landlubber jolted hard-bitten old-timers in the industry," Frank C. Porter observed in the Washington *Post* (November 28, 1965). "They were to be jolted even more after he had gotten his sea legs." When Johnson took office, MARAD, as the agency is often called, was receiving much publicity over its subsidy programs and such other controversies as the shipping of wheat sold to Russia. With candid and refreshing criticism, Johnson attacked MARAD's $600-million program of ship construction and operating subsidies. He complained that more than half of the subsidy money was spent on seamen's wages, which were two to three times greater than those of foreign seamen. Johnson protested the lack of incentive programs to keep shipping costs down, and in August 1964 he shocked the owners of the major passenger liners by suggesting that subsidies should possibly be discontinued for passenger ships.

In October 1964 Johnson announced that the Maritime Subsidy Board, of which he was chairman, had given unprecedented approval to two subsidized steamship companies (Moore-McCormack Lines and American Export Isbrandtsen Lines) to conduct business activities other than shipping. Allowing companies to engage in non-maritime programs, Johnson believed, would improve financial conditions and increase dividends for their stockholders.

New proposals for granting subsidies were announced by Johnson in June 1965 and a few months later were officially published in the Federal Register. Under the new policy, allocation for shipbuilding was to be guided by proposals that offered the greatest shipping productivity, as determined by maximum carrying capacity. Other criteria for allocation included the number of ships proposed, speed of proposed ships, estimated cost of construction and operating costs, manning schedules, nature of cargo gear, and cargo-transfer methods.

The construction of larger and different kinds of ships was among the innovations that Johnson encouraged. Atomic-powered ships, such as the *Savannah* and the hovercraft and hydrofoil vessels should, he was convinced, replace the country's cargo ships, which had become "obsolescent and wornout." In August 1965 he announced a six-year subsidy to American Export Isbrandtsen Lines for conversion costs of two bulk carriers to containerships, terming the deal a "pioneer venture" that would reduce construction costs but at the same time increase shipping capability.

During 1965 Johnson also called for allowing subsidized ship lines to build ships abroad to save labor costs, cargo-preference legislation to be phased out in favor of direct operating subsidy to transport-ship owners, and the elimination of the rigidities of scheduled sailings and authorized ports of call. Labor leaders became angry when Johnson insisted on smaller crew sizes to fit the realities of new, automated ships. He was accused of aspiring to be "the czar over manning scales for the maritime industry" and charged with "arrogant offensiveness" in interfering with collective bargaining.

As a member of the Interagency Maritime Task Force, Johnson assumed the role of champion of its Report on Merchant Marine Policy, issued on October 7, 1965. The report spelled out Johnson's already well-known and controversial views, recommending, for example, emphasis on the construction of bulk carriers and reduction in passenger fleet subsidies. The President's Maritime Advisory Committee, a group of industry, labor, and public representatives, immediately rejected the report, which Johnson maintained "had been discussed and criticized far more than it had been read." Ralph E. Casey, president of the American Merchant Marine Institute, had earlier called some of the suggestions included in the report "a prescription that could kill rather than cure the patient."

Generally unreceptive to Johnson's proposals for change, shipowners and shipbuilders as well as union seamen welcomed the departure from MARAD of the industry's "pet devil." On June 18, 1966 President Johnson named Nicholas Johnson a member of the Federal Communications Commission to fill a vacancy created by the resignation of E. William Henry. Johnson took his oath of office on June 30 for a term expiring on July 1, 1973. Before the end of his first year, as reported by Louise Sweeney, television critic of the *Christian Science Monitor* (June 12, 1967), he was regarded in the trade press as the "Mr. Clean" of broadcasting, "busy scrubbing up, dusting off, and airing out the Federal Communications Commission."

The Federal Communications Commission, whose chairman is Rosel H. Hyde, is empowered under the Communications Act of 1934 to regulate interstate and foreign commerce in communication by wire and radio to make available nationwide a service at reasonable charge. Since his appointment to the FCC, Johnson has argued that problems in communication should be treated not as isolated items but as parts of a whole that includes standards of program performance, UHF television, AM and FM separation, satellite communication, the impact of cable on television, educational TV, and the escalating profits of commercial TV. Rougher on the FCC than on the industry itself, Johnson has charged the commissioners with lack of organization and long-range planning, with engaging in "broadcasting brinkmanship."

In a speech to the Federal Communications Bar Association in December 1966, Johnson objected to the FCC's laborious "case-by-case method" in regulating communications and complained that the commission's time was taken up mostly with broadcast licensing. He also deplored the lack of a national library for radio and television and for government research. He has on other occasions advocated a "single national clearinghouse of communications research" of about 15,000 men to concern itself with problems of technological and institutional change, including questions about CATV, satellite communications, funding public TV, electronic eavesdropping, and wiretrapping. He has indicated that the FCC was the logical agency to assume such a task.

On a very large percentage of the decisions reached by FCC members, Johnson has voted with the majority. His relatively few dissents, however, have been nationally headlined. In late 1966 he voted against an FCC approved merger that would result in the acquisition of the American Broadcasting Corporation by the International Telephone and Telegraph Corporation. Johnson declared that the majority's treatment of the case made "a mockery of the public responsibility of a regulatory commission that is perhaps unparalleled in the history of American administrative processes." The seventy-two-page dissent, described by Bill Greeley (*Variety*, January 18, 1967) as the industry's "most amazing white paper" in some time, presented in simple language the economic truths of the merger and pointed out the vagaries and ambiguities in its financial figures and jargon. The merger case was later reopened, and on January 1, 1968 IT&T announced its decision to drop its plan to merge with ABC.

Just as vehemently as he had denounced the merger, in March 1967 Johnson censured five of his fellow FCC members for renewing a large number of radio station licenses without adequate study of programming performance. An FCC decision later in the year to lighten the investigation workload of its field engineering bureau by relying upon public complaints brought another blast from Johnson. He termed the situation "ludicrous" and scored the commission for returning "to the people the responsibility to investigate and report violations of FCC regulations."

At a meeting of the National Association of Broadcasters on November 21, 1967 Johnson accused the broadcasters of building "more walls than bridges between the white and black communities of our cities." He urged them to take the initiative in promoting racial understanding and called their attention to the fact that nearly two-thirds of Negro slum homes had television and all had radio while only 14 percent received daily or weekly newspapers.

Nicholas Johnson is a member of the American, Federal, and Texas bar associations. He has been chairman of the Junior Bar Conference Committee on Continuing Legal Education, a director and member of the board of editors of the International Society for General Semantics, and a member of the jurismetrics committee of the Association of American Law Schools, which is concerned in part with the use of computers in legal research. His other memberships include those in the Federal Power Bar Association, the American Judicature Society, the National Lawyers Club in Washington, and the Commonwealth Club in San Francisco. He is a Unitarian and a Democrat. The National Junior Chamber of Commerce named him among the ten outstanding young men of 1967.

One of Johnson's fellow students at the University of Texas was his wife, the former Karen Mary Chapman of Iowa City, whom he had married in 1952. They have three children, Julie, Sherman, and Gregory. A personable, athletic-looking man, Johnson stands six feet five inches tall, weighs about 205 pounds, and has dark hair and blue eyes. He is dynamic and highly articulate. Something of his own vigor and freedom from affectation permeates his FCC office, which he himself decorated. Louise Sweeney pictured it in the *Christian Science Monitor* as being "like a large, modern living room, with a curved, brown tweed sofa, a rocking chair in which he likes to drape his lanky frame, and apricot tweed chairs. Bold contemporary paintings adorn the wall." Johnson told Miss Sweeney that he did not intend to remain in the government, but that if he were going to make a career in the federal service he would choose the FCC "because a mass communications system is the most fundamental part of a free society."

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Who's Who in the South and Southwest, 1967-68

KILLY, JEAN-CLAUDE (kē-lē)

Aug. 30, 1943- French skier
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The reemergence of the French national ski team to a position of prominence in Alpine racing is linked by more than coincidence to the career of Jean-Claude Killy, who has dominated European skiing since 1965 and world competition since 1966, when he won the international downhill and combined championships. In both the 1966-67 and 1967-68 seasons he paced the French team to the world championship and won for himself the World Cup. Killy, who said he planned to retire from amateur Alpine racing if and when he won the triple Olympic crown, became the second man in history to perform that feat when he triumphantly swept the downhill, the slalom, and the giant slalom at the

JEAN-CLAUDE KILLY

Winter Olympics held in Grenoble, France in February 1968.

The descendant of an Irishman named Kelly who fought as a mercenary in the army of Napoleon and settled in Alsace, Jean-Claude Killy was born in the Paris suburb of Saint-Cloud on August 30, 1943 to Robert and Elaine (Fidelaire) Killy. He has a brother, Michael, and a sister, Audrey, both younger than he. After the divorce of their parents, the Killy children were raised by their father, who has since remarried. Killy grew up in Val d'Isère, a ski resort high in the French Alps where his father owns and operates "La Bergerie," a seventeen-room ski lodge where Killy still makes his home.

Killy started skiing under his father's tutelage when he was three. By the age of six he was descending slopes as fast as the elder Killy, and by adolescence there were few skiers in or around Val d'Isère who could hope to compete with him. "I skied then almost as fast as I ski now," Killy has said, as quoted in *Life* (February 24, 1967), "only I was always falling."

A shy, rebellious student, Killy constantly absented himself from school to travel to meets at Mont Blanc, Cortina d'Ampezzo, and elsewhere, and his chronic truancy led to his expulsion from school when he was fifteen. "Once you start racing in France," he has observed, "your schooling is finished." He broke his leg in competition in 1958 and just as he was recuperating from that injury the physicians examining him saw possible symptoms of tuberculosis in X-rays of his lungs and sent him to a sanatorium. Returning to competition in 1960, he won three events in the French junior championships and a place on the French national junior team. The following year he became a senior member of the French team.

Between 1962 and 1964 his career was again interrupted, by a broken ankle and by service with the French army, as a truck driver in Algeria, where he contracted jaundice. Below par physically when he rejoined the French national team in 1964, he performed disappointingly in the Innsbruck Olympics, falling in the downhill and losing one of his skies in the special slalom. He did better in the giant slalom, finishing fifth. (Slaloms are zigzag courses marked by gates through which the skier must pass. The downhill is a straight course.)

To overcome his nervousness and his natural tendency toward despondency, Killy deliberately developed a nonchalant, devil-may-care attitude, and he was helped in this resolve by a visit to the United States. "I rediscovered there that skiing is a game," he told Sanche de Gramont in an interview for an article in the New York *Times Magazine* (February 4, 1968). "American skiers enjoyed themselves. In France, we take results too seriously, and sometimes it paralyzes us." Returning to France, he became the French national team's clown and prankster. He wore a helmet decorated with a picture of a skull and an American jersey marked "Courtesy of State Prison," for example, and engaged in such pranks as water-fighting teammates with a seltzer bottle and driving a Volkswagon into a hotel lobby. Typical of his new attitude was his reply to a reporter who mentioned that ski prognosticators the world over considered his the brightest future in skiing. "Poof," he said. "I ski and see what happens."

The year 1965 was an off year in skiing, with no Olympic or world championship meets, but Killy, skiing with new ease and self-confidence, won most of the events he entered, including the major competitions at Kitzbuhel, Megeve, and Davos, and several of the minor Alpine meets called Coups des Pays Alpins. The FIS (Fédération Internationale de Ski, the International Skiing Federation) rated him first in slalom, first in giant slalom, and sixth in downhill, and he was named European champion.

While Karl Schranz of Austria led the international field in downhill events, Killy continued to dominate slalom racing in Europe and the United States in the 1965-66 season. Billy Kidd of the United States gave him close competition in European meets in January and February 1966, but after Kidd injured his ankle at Kitzbuhel, Killy moved ahead without serious challenge. Out of fourteen starts in European meets, Killy won seven races, in addition to two combined victories. In March 1966 he led France to a sweep of the United States Alpine championships at Stowe, Vermont, and his victory in the men's slalom at Sun Valley, Idaho brought France the Werner Cup. In April 1966 at Heavenly Valley, California he won the High Sierra Cup for men while Anne Famose of the French women's team won the equivalent trophy for women. From April to August 1966 there were no meets, and Killy and his teammates spent the time preparing for the FIS world championships at Portillo, Chile.

At Portillo, Killy won the downhill in slightly over eighty seconds, the fastest time on record for that course, and he garnered enough points in the slalom and giant slalom to gain the combined Alpine world championship. The French came away from the meet with six gold medals out of a possible eight and sixteen medals overall. In the 1966-67 season, Killy won three out of every four races he entered. Accumulating 225 points, the maximum possible score for the season, he won the World Cup, the trophy inaugurated that season by the FIS. "The overwhelming proof of Killy's superiority," Dan

Jenkins commented in *Sports Illustrated* (March 27, 1967), "has come in the downhill, skiing's most glamorous and dangerous event. . . . Killy's seven downhill wins included the Lauberhorn, the Hahnenkamm, and the Kandahar—the rough equivalent of a golfer's winning the U.S. Open, the Masters, and the British Open." The French team's world championship was clinched by Killy's downhill victory at Vail, Colorado on March 18, 1967.

After a disappointing start in the 1967-68 season, Killy moved ahead of Austria's Gerhard Nenning and Switzerland's Edmund Bruggman in World Cup standing in mid-January 1967, when he won the Hahnenkamm Trophy at Kitzbuehel, Austria for the third time in four years. After the races at South Tahoe, California on April 7, 1968, Marc Hodler, the president of the Fédération Internationale de Ski, presented Killy with his second World Cup, and on the same occasion France was named the winner of the international team prize. In the Winter Olympics at Grenoble, France in February 1968, Killy won the gold medals in the downhill, giant slalom, and slalom events. (In the slalom, Haakon Mjoen of Norway and Karl Schranz made better time than Killy, but Mjoen was disqualified for missing two gates on the course and Schranz for missing one.) The only other man ever to sweep all three Olympic events was Tony Sailer, in 1956.

Killy is idolized by the French as an astronaut might be in Russia or the United States, and the French government lavishes on the national team as a whole the kind of serious attention that the American and Soviet governments give to the race for the moon. Government aerodynamic engineers design the skiers' clothes and equipment for minimum wind resistance, and the team is subsidized by the French Ministry of Youth and Sport. The leading skiers, such as Killy, are given nominal posts as government customs inspectors so that they may have a modest source of income that does not threaten their amateur status. During the 1967-68 season the French press reported allegations that Killy had accepted money from a magazine for exclusive rights to a photograph of him and from an Italian ski pole manufacturing company for his conspicuous use of its product. The FIS investigated the charges and dismissed them.

In addition to the "egg" position that is standard with the French team (for aerodynamic reasons), Killy uses a slalom technique known as the "serpent." In this, he keeps his skis flat to eliminate edging and hangs himself higher than usual before the gate in order to keep the skis in the fall line and minimize the swing in the turn. When he is actually in action, however, Killy gives no thought to technique or style, but concentrates only on speed. He often looks awkward and off balance in his descents, his arms flaying and his legs splayed, but he achieves speeds that sometimes reach more than eighty miles an hour. "I have always skied on instinct," he told Dan Jenkins of *Sports Illustrated* (February 5, 1968). "If people say I look pretty in a race, then I know I am not winning. . . . Before I became a champion, a racer would try to outsmart the course. . . . But with me it became a matter of just go—go faster than you think you can on every part of the course. I take all the risks. That is my secret." Elsewhere he has said: "I have never known physical fear. . . . Skiing to me is like breathing."

If Jean-Claude Killy follows through with his announced retirement from amateur skiing competition, he may eventually devote himself to auto racing, which already consumes much of his spare time. In August 1967, teamed with his friend Bernard Cahier, he drove a 911S Porsche in the Targa Florio race in Sicily, finishing first in the Gran Turismo category and seventh in overall results. "Killy displayed the same qualities that enable him to win on skis," Sanche de Gramont observed in his New York *Times Magazine* article, "uncanny reflexes, an astonishing memory, peak physical condition, enthusiasm, the will to win, and an instinct for finding the ideal road position just as he finds the right ski track." His friends, however, tend to worry about Killy on the auto circuit. "He drives well," one of them has said, "or as well as a madman can." In the meantime he has signed a lucrative contract with General Motors to promote—not race—their cars. He has also reportedly made television commitments and plans to bring out a complete line of ski merchandise.

Killy, a bachelor, lives at "La Bergerie," the family ski resort, with his father and his stepmother, Renée. He pursues a host of strenuous recreations, including motorbike riding and parachuting, and he has even tried bullfighting. He is willowy of physique, standing just under six feet tall and weighing about 160 pounds. Outside of his brash outbursts, he tends to be laconic, and his lean, handsome face has a look, variously described as "lonely" and "soulful," that betrays the introvert within. Marielle Goitschel, a teammate of Killy's, has described him as "full of complexes": "When he was young he suffered tremendously from lack of affection—and in some ways he still does." Her description sits ironically on a man who has received as many as 500 letters from fans in one day and who must protect himself from swarms of passionate females who descend upon him after meets, ready, if the opportunity should come, to tear his clothing into shredded souvenirs.

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KOPROWSKI, HILARY

Dec. 5, 1916- Virologist; immunologist
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The director of the Wistar Institute in Philadelphia, Dr. Hilary Koprowski, led in developing a live virus

DR. HILARY KOPROWSKI

vaccine for polio, and has now received new acclaim for his studies in cell biology. Probing the genetic material of the cell to find out how viruses cause cancer, he has reached the conclusion that dormant viruses can be reactivated by a drastic change in cell chemistry. Using a virus known as SV-40, extracted from monkey kidney cells, Koprowski transformed cultured cells into new varieties. His experiments in cell fusion demonstrated that the SV-40 virus reappeared in every combination of transformed and sensitive cells, although none of the cells appeared to contain the viral agent before fusion. When those new cells were transplanted into susceptible animals they induced cancerous malignancies. Koprowski's research has been supported by a $2,000,000 grant from the United States Public Health Service, which rejected the virologist's live polio vaccine in a bitter medical controversy and chose instead a formula developed by Dr. Albert Sabin.

Hilary Koprowski was born in Warsaw, Poland on December 5, 1916, the son of Paul and Sarah (Berland) Koprowski. He attended the Mikolaj Rej Gymnasium of the Lutheran Congregation in Warsaw, and studied music at the Warsaw Conservatory and the Santa Cecilia Academy in Rome. After graduating from the Gymnasium in 1933, Koprowski enrolled at the medical school of the University of Warsaw. He held the position of research assistant in the department of experimental pathology at the university from 1936 to 1939. Taking advantage of an opportunity to study abroad, in 1937 he conducted experiments on the ammonia and urea content of blood in physiological and pathological conditions at the University of Dublin. The next year Koprowski went to the Lister Institute in London to study the B complex vitamins.

In 1939, after receiving his M.D. degree from the University of Warsaw, Koprowski emigrated from Poland. Taking a job with the Yellow Fever Research Service in Rio de Janeiro, under the joint auspices of the Rockefeller Foundation and the Brazilian government, Koprowski worked on the development of new vaccines to eradicate a powerful parasitic agent related to the yellow fever virus. For years severe outbreaks of a jungle fever had plagued Brazil, and in the 1930's scientists identified the disease as a new form of yellow fever transmitted by mosquitoes. Koprowski gained invaluable experience with infectious viral disease patterns and the immunization phenomenon, especially by vaccination with an attenuated or weakened culture of living virus.

In 1944 Koprowski joined the staff of Lederle Laboratories, a leading pharmaceutical firm in Pearl River, New York. He worked as an associate in the viral and rickettsial research section for two years before he was promoted to the post of assistant director in 1946. Koprowski supervised experiments dealing with the characteristics of two viruses that attack the nervous system: poliomyelitis and rabies. As the United States became more and more aware of the polio crisis, through the efforts of President Franklin D. Roosevelt, himself a polio victim, and the National Foundation for Infantile Paralysis, research on rabies was increasingly relegated to second place. Lederle Laboratories became one of many institutions in the United States that initiated crash programs to develop a vaccine cure for the debilitating disease. Beginning a study of the immunological phenomenon related to polio viruses, Dr. Koprowski decided to concentrate on a vaccine composed of live polio viruses, rendered non-virulent or attenuated, rather than to use the killed viruses that became the basis for the injections created by Dr. Jonas Salk. Koprowski was convinced that the live vaccine was more potent since it entered the intestinal tract directly and it provided lifelong immunity, while the Salk vaccine required boosters. Furthermore, it could be administered by mouth, which is easier and cheaper than by injection, which requires more sophisticated medical facilities.

In the 1930's scientists established that polio was caused by three different viral strains. Later investigations revealed that viruses were nucleo-protein particles containing nucleic acid in a capsule or coat of protein, that they could grow in certain living cells, and that a specific type always attacked the same body tissue—in the case of polio, the nervous system. After a virus encountered a suitable host cell and made its attachment, the protein coating penetrated the cell and released the nucleic acid, inducing a transformation in the behavior of the cell. The human body warded off the invading viruses by producing antibodies, and the victim of a viral attack developed a natural immunity against a future invasion of the same disease. Dr. Koprowski intended his live but weakened viruses to trigger the production of antibodies without causing any of the harmful effects experienced in a full-scale attack of the disease.

For four years Dr. Koprowski and his staff at Lederle experimented, until they finally produced an attenuated live virus vaccine that was neither too weak to immunize nor too potent to harm human tissue and bring about paralysis. They extracted strains of polio from an infected human subject, injected them into a monkey, and then transplanted the infected monkey tissue to white mice. The virus strains were bred through many generations of mice (as many as fifty), gradually losing their virulence as they adapted to the mice hosts. Dr. Koprowski reduced the strength of the virus strains still further by transplanting them through generations of hamsters and chicken embryos where the adjustment process was reenacted. At the completion of the cycles of selection, separation, and breeding, the resulting viruses were purified and prepared for testing. Human volunteers were first used in 1950 and within six years Koprowski immunized 600 subjects, including infants. The babies drank their vaccine, composed of all three types of polio viruses, in their formulas.

In 1957 Dr. Koprowski was invited to the University of Pennsylvania to assume three distinguished posts. He was named director of the Wistar Institute of Anatomy and Biology, Wistar Professor of Research Medicine, and professor of microbiology at the Graduate School of Arts and Sciences. Koprowski continued his work on live polio virus vaccine and in 1958 he conducted mass tests on nearly 250,000 inhabitants of the Belgian Congo and the Ruanda-Urundi area, under the sponsorship of the World Health Organization. No sickness was reported after Wistar Institute scientists administered two strains of polio virus (Types I and III), and a year later Koprowski reported that 75 percent of his subjects developed antibodies against paralyzing polio. Other live polio vaccines were being tested by Dr. Herald Cox, director of viral research at Lederle, and by Dr. Albert Sabin, a researcher at the University of Cincinnati. By 1960 Sabin had tested his vaccine on millions of people in the Soviet Union, where it was also found safe and effective. Despite those statistics there was so much controversy in medical circles about the safety of live-virus vaccine that the United States Public Health Service delayed its decision to license the preparations of Dr. Koprowski at Wistar, Lederle Laboratories, or Dr. Sabin at Cincinnati.

In August 1960 Leroy E. Burney, the Surgeon General of the United States, announced that the Sabin live virus vaccine had received an official stamp of approval because it had proved itself to be less virulent than any other formula. Expressing his indignation, Koprowski contended that there was insufficient evidence to justify the acceptance of the Sabin vaccine over his own. While the American public remained in a quandary over the benefits of the various vaccines, the American Medical Association endorsed community vaccination programs with the Sabin oral vaccine. Meanwhile Lederle Laboratories claimed a research loss of $13,000,000.

Early in his career Dr. Koprowski had analyzed the characteristics of the rabies virus, but he could give the project only intermittent attention as he became more and more deeply involved in polio research. The treatment for rabies had not changed significantly since Louis Pasteur first developed a vaccination for the virus in 1885. Innoculations with rabies vaccine, composed of crude mixtures of rabies viruses cultivated in animal brain tissue, caused great pain and sometimes profound symptoms. To ameliorate those severe reactions Koprowski developed a serum made of rabies antibodies produced by a horse that had received injections of rabies viruses. When the serum was put on the market by Lederle in 1954 Koprowski suggested that the serum could be used alone to give the injured person immediate protection or in conjunction with rabies vaccines to enhance their effectiveness. In 1966 Koprowski announced that a purer, more controlled rabies vaccine free of brain tissue material had been tested successfully in animals and was ready for experimental use on human volunteers. In August 1968 Dr. Koprowski and two associates were granted a patent for the vaccine, which is expected to be on the market in a few years.

In the mid-1950's, through new research, scientists revalidated a theory originally formulated by Dr. Peyton Rous in 1911 that certain kinds of cancer can be transmitted by a virus. From his own research Koprowski knew that polio and rabies viruses had no effect on cancer, leading him to conclude that no relationship obtained between the disease-producing qualities of a virus and its activity as an anti-cancer agent. While he was still with Lederle Laboratories Koprowski and his staff isolated several types of anti-cancer viruses that could attack the malignancy without harming the subject. In 1959 Koprowski received a ten-year grant totaling $2,000,000 to study the viral etiology of cancer and the genetic basis of resistance to virus infection. He isolated viruses from human beings in an attempt to breed cancer in animals and observe their reaction to the virus infection. When scientists established that SV-40 (simian virus-40) from living monkey kidney cells found in impure polio vaccines caused cancer in baby hamsters, Koprowski infected bits of human tissue with the virus and succeeded in altering the cell structure. He proved that SV-40 could produce abnormal changes in cultured human cells. In transplanting the altered cells to laboratory animals he observed the appearance of nodules having some cancerous characteristics, but the nodules disappeared within a short period. In 1967 Koprowski announced that he had transformed cultured cells exposed to SV-40 into new varieties of cells and bred them through 1,000 cell generations until the infecting virus appeared to be no longer present. Nevertheless, the transformed cells proved malignant when innoculated into susceptible animals, proving that the virus was capable of surviving for great periods of time in a cryptic form.

For several years Dr. Koprowski was an associate editor of *Virology, Journal of Bacteriology,* and *Cancer Research.* He is an associate editor of two foreign journals and is on the editorial advisory board of *Environmental Research.* Koprowski has been decorated by the French and Belgian governments. He received the Alvarenga Prize of the College of Physicians of Philadelphia and the Millenium Award of the Alfred Jurzykowski Foundation.

Dr. Koprowski has been active in the affairs of several professional organizations. He was president of the New York Academy of Sciences in 1959 and has been a trustee since 1960. Koprowski sat on the board of directors of the American Association of Cancer Research and was a councilor of the Society of American Bacteriologists. His many memberships include the American Association of Anatomists, American Association of Immunologists, American Federation for Clinical Research, American Society for Cell Biology, Society for Experimental Biology and Medicine, and the Biochemical Society of England. He was elected to fellowship in the New York Academy of Medicine and the American Academy of Microbiology. Koprowski worked with the research group on neurotropic virus disorders of the World Federation of Neurology and the cell culture committee of the International Association of Microbiological Standardization. Dr. Koprowski went to the Soviet Union in 1964 as chairman of the United States Public Health Service mission on latent infections, chronic intoxications, and genetic disorders of the nervous system. He has been a consultant to the World Health Organization, the National Institutes of Health, and the biology department of Princeton University.

Dr. Hilary Koprowski married a fellow medical student, Dr. Irena Grasberg, on July 14, 1938. They have two sons, Claude Eugene and Christopher Dorian. Dr. Koprowska, who has maintained an active medical career in addition to her role as wife and mother, is an associate professor of pathology at Hahnemann Medical College in Philadelphia.

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KORNBERG, ARTHUR

Mar. 3, 1918- Biochemist; physician
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Science moved a giant stride closer to the possibility of creating life in a test tube when, in 1967, a team of biochemists headed by Dr. Arthur Kornberg at the Stanford University School of Medicine succeeded in synthesizing biologically active DNA, or deoxyribonucleic acid, outside of a living cell. DNA, the substance of which genes are made, is the chemical bearer of all hereditary characteristics, the genetic template that determines the pattern of growth and development of every living thing. The creation of artificial DNA by Kornberg, in collaboration with Dr. Mehran Goulian, now at the University of Chicago, and Dr. Robert L. Sinsheimer, at the California Institute of Technology, brings nearer the day when man may control virus diseases and cancer through manipulation of the nucleotides, the building blocks of the genetic code.

Kornberg's first success with artificial DNA came in 1957, when he produced a chemically exact but genetically inert replica of the natural substance. For that earlier achievement he shared the 1959 Nobel Prize in medicine and physiology with Dr. Severo Ochoa. Before going to Stanford, where he is executive head of the department of biochemistry, Kornberg pursued his research at Washington University in St. Louis and at the National Institutes of Health (NIH) in Bethesda, Maryland. The major financial subsidies for his work have come from the NIH and the National Science Foundation.

Arthur Kornberg was born in Brooklyn, New York on March 3, 1918 to Joseph and Lena (Katz) Kornberg. He attended local public schools, achieving a brilliant scholastic record and graduating from Abraham Lincoln High School in June 1933, a few months after his fifteenth birthday. On a New York State scholarship, he took a pre-medical course at the College of the City of New York. Upon receiving his B.S. degree with honors at CCNY, in 1937, he went on a Buswell scholarship to the University of Rochester School of Medicine, where he became interested in enzymes—the organic protein juices that serve as catalysts in cell reactions essential to the life processes—and he decided to devote himself to enzyme research instead of medical practice. While at Rochester he published his first scientific paper, "The Occurrence of Jaundice in Otherwise Normal Medical Students."

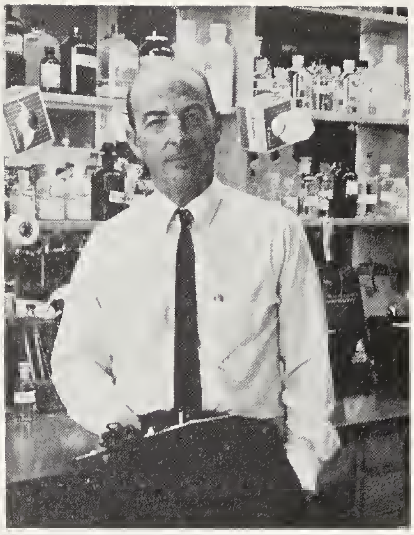
After taking his M.D. degree at the University of Rochester, in 1941, Kornberg interned for one year at Strong Memorial Hospital in Rochester. In 1942 he served briefly as a medical officer with the rank of lieutenant junior grade in the United States Coast Guard, and in the same year he was commissioned an officer in the United States Public Health Service and assigned to the National Institutes of Health in Bethesda, Maryland. At NIH he worked in the nutrition section of the physiology division from 1942 to 1945, and he was chief of the enzymes and metabolism section from 1947 to 1952.

From the beginning of his research Kornberg was interested not only in what enzymes are and what they do but in a more fundamental genetic mystery: how and why a particular cell produces this or that enzyme and no other. Aside from clues provided by the work of such men as Friedrich Miescher, in 1869, and Frederick Griffith, in 1928, little was known about the biochemistry of genetics until the mid-twentieth century, when a rapid series of developments took place. In 1941 George Beadle and Edward Tatum at Stanford University demonstrated that the genes control the processes of life by chemical means. Three years later Dr. Oswald T. Avery and his associates at Rockefeller Institute in New York City isolated the chemical substance in question and found it to be, not protein, as had been supposed, but the nucleic acid DNA. Later research, particularly that conducted by James D. Watson and Francis Crick at Cambridge University in England, provided a detailed description of DNA. Located in the nucleus of the cell, in the genes that are strung along the chromosomes, it is composed of some sugar, some phosphate, and, most important, the "letters" of the genetic alphabet, the nitrogenous bases A (adenine), C (cytosine), G (guanine), and T (thymine), also known as nucleotides. A gene is a stretch of DNA that contains 1,000 or more of those letters or building blocks spelling out a recipe for a particular genetic trait. If the arrangement or configuration of the nitrogen building blocks is shuffled, the genetic message is changed. Individually, molecules of DNA have the function of serving as templates, or molds, for the production of exact copies of themselves, so that the cell may endow its offspring with identical coded information. Together, they specify in the thousands of genes that make up an animal chromosome the full chemical detail of the enzymes needed for the fabric and machinery of the cell, and ultimately they determine whether the organism shall be a paramecium or an anthropoid. Another master chemical of life, RNA (ribonucleic acid), located mostly in the cytoplasm surrounding the cell's nucleus, translates the DNA code into the production of appropriate protein.

On leaves of absence from the NIH; Kornberg increased his knowledge of enzymes and his experience in their production, isolation, and purification by working with Carl and Gerty Cori at the Washington University School of Medicine in St. Louis, with H. A. Barker at the University of California at Berkeley, and with Severo Ochoa at the New York University College of Medicine. Ochoa became the first scientist to synthesize RNA, in 1956, and it was for that achievement that he later shared the Nobel Prize with Kornberg.

In 1953 Dr. Kornberg left the National Institutes of Health to become head of the department of microbiology at the Washington University School of Medicine. Taking the Watson-Crick model of the DNA molecule as a guide, and using techniques roughly similar to those employed by Dr. Ochoa in synthesizing RNA, Kornberg and his associates at Washington University set out to produce a giant molecule of artificial DNA. Three things were needed: pre-existing DNA as a template to be copied; the nucleotides A, T, G, and C; and an enzyme to select and arrange the nucleotides according to directions from the template and to link them together to form the DNA chain. In 1956, experimenting with enzymes from other bacteria, they isolated and purified the enzyme DNA polymerase from the common intestinal variety of bacteria called *Escherichia coli*. The following year, using the DNA polymerase as enzyme, they succeeded in producing a giant molecule of artificial DNA that lacked the genetic properties of natural DNA but had its chemical and physical characteristics.

At the Stanford University School of Medicine in Palo Alto, California, where he became executive head of the department of biochemistry in 1959, Kornberg, assisted by Dr. Mehran Goulian, stepped up his efforts to produce a biologically active molecule of artificial DNA. The chief problem encountered in his previous research had been the complexity of the DNA template in combination with the impurity of the enzyme. Extraneous nucleases had damaged the DNA polymerase, causing it to dictate critical errors in the arrangement of the nitrogen bases, with the result that the artificial DNA could not do the work of the natural substance. Dr. Robert L. Sinsheimer of the California Institute of Technology provided Kornberg and Goulian with a new, simpler template, the genetic core of the dwarf virus Phi X174, which preys on *Escherichia coli*. The Phi X174 DNA is single-stranded, in the form of a ring, and its infectivity is lost when the circle is broken. In addition to purifying the DNA polymerase used in Kornberg's earlier experiments, Kornberg and Goulian had to find another enzyme—one with polynucleotide-joining properties sufficient for closing the Phi X174 DNA ring. Such an enzyme, ligase, was discovered—simultaneously by Kornberg and his associates at Stanford and by other laboratory teams elsewhere—in 1966.



DR. ARTHUR KORNBERG

Using the natural DNA of the Phi X174 virus as a template, Kornberg and his associates added the four nucleotides, the enzyme DNA polymerase, and the enzyme ligase to the test tube. The DNA polymerase ordered the nucleotides in the arrangement dictated by the template, and the ligase closed the ring of DNA thus reproduced. With a centrifuge, Kornberg separated the synthetic from the natural DNA. When the synthetic substance was added to a culture of *Escherichia coli* cells it infected them and usurped the genetic machinery. Within minutes the cells had abandoned their normal activity and were busy producing Phi X174 viruses. The synthetic DNA had become a template for a second generation of synthetic viruses identical to the original. The sequence of the 6,000 building blocks, and the arrangement of the thirty-five atoms within each, was precisely the same in the artificial substance as in the natural one. If one of the blocks had been out of place, the artificial DNA would have been biologically inactive. Dr. Sinsheimer at Cal Tech tested the synthetic DNA and confirmed that it was fully virulent, entering cells and producing new viruses just as efficiently as DNA from natural sources.

Goulian and Kornberg announced their success in artificially producing the active, infectious inner core of a virus in a news conference held on December 14, 1967, simultaneous with publication of a full report in the December 1967 issue of the *Proceedings of the National Academy of Sciences.* They pointed out the significance of the achievement in opening the way to future progress in the study of genetics, the curing of hereditary defects, and the control of disease, particularly virus infections and cancer. "If we know how to use this enzyme to copy this particular virus, then we can copy other viruses," Kornberg told an interviewer. "And we can copy them in ways in which we can modify their structure by putting in alternative or fraudulent building blocks to create new forms of virus. We can then use the synthetic virus to infect cells and produce altered responses. . . . I think it is reasonable to expect that the polyoma viral DNA [a common cause of cancer in animals] will be synthesized by an enzyme system. With such a synthetic system we should be on our way toward figuring out what genes in the virus are responsible for the cancer response." Once the genes are identified, he pointed out, steps can be taken to alter them. He also suggested that synthetic viruses could play an important role in fighting some forms of mental retardation and other ailments in which the genes are involved.

Kornberg told the interviewer that his research in the immediate future would take two general directions: "One direction is to understand in finer chemical detail the enzyme catalyst called DNA polymerase, which assembles the DNA chain. . . . If we are to understand how this enzyme works in the cell, in health or disease, during growth or aging, we must first figure out how it works in the simpler and more accessible test tube system. The other direction of our work is to understand what regulates DNA synthesis in the cell. When growth stops in a mature person, DNA synthesis in his liver cells also stops. However, if a portion of the liver is removed by surgery . . . [or] when liver cells turn cancerous, DNA synthesis proceeds rapidly, as it does in the young growing liver. We are at a loss to understand the forces that keep liver DNA synthesis in check in the normal adult and the agents that provoke DNA synthesis in cancer growth."

At the end of the interview Kornberg said that he hoped his work would have little influence on human evolution, at least in the immediate future. "There is vastly more we can and must do to further human cultural evolution by political and social means," he explained. "I see the greatest rewards of genetic chemistry to human welfare in the cure of disease and ultimately in a better understanding of human behavior when explained in terms of chemistry."

Arthur Kornberg and Sylvy Ruth Levy, a biochemist, who collaborates in much of her husband's work, were married on November 21, 1943. They have three sons, Roger, Thomas, and Kenneth. The Kornbergs live in Portola Valley on the San Francisco Peninsula. Dr. Kornberg is a quiet man of medium height and athletic build whose smile has been described as "gentle." His favorite physical recreations are swimming and playing tennis. In spectator sports he is a football buff, a fan of the San Francisco giants and the Stanford football team. Honors received by Kornberg in addition to the Nobel Prize include the Paul-Lewis Award of the American Chemical Society and honorary degrees from the College of the City of New York, the University of Rochester, Yeshiva University, Washington University (St. Louis), and the University of Notre Dame. He served as president of the American Society of Biological Chemists in 1965-66, and he is a member of the American Philosophical Society, the National Academy of Sciences, and the Phi Beta Kappa, Alpha Omega Alpha, and Sigma Xi fraternities. Other professional organizations to which he belongs are the American Society for Clinical Investigations, the American Chemical Society, and the Harvey Society. Besides his scientific papers, Kornberg is the author of *Enzymatic Synthesis of DNA*, published by Wiley in 1962.

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LAERI, J(OHN) HOWARD (lâr'ē)

Mar. 22, 1906- Banker; former organization official

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According to J. Howard Laeri, who succeeded Jack T. Conn for a one-year term as president of the American Bankers Association on September 27, 1967, the banking industry in the United States should break free from the shackles of "archaic legislative attitudes and antiquated concepts" and "respond to the dynamic needs of the economy" in the computer age. Laeri began his banking career with the First National City Bank of New York as a trainee in 1928, and he rose through the ranks, becoming vice-chairman and a member of its trust board in 1965. With 167 branches in New York City and adjoining Westchester and Nassau Counties, and 206 branches abroad, the First National City Bank is one of the three largest banks in the United States (the other two are Bank of America and the Chase Manhattan Bank). It pioneered in bringing banking into new fields, and it operates, among other things, a credit-card system, a bill-collecting service, and a chain of travel offices. As president of the American Bankers Association, Laeri was the chief spokesman for an organization that includes more than 18,000 member banks and represents 97.7 percent of the commercial banks in the United States. On October 2, 1968 at the ninety-fourth annual ABA convention, Willis W. Alexander Jr. succeeded Laeri in the office of president.

John Howard Laeri was born in Youngstown, Ohio on March 22, 1906. He has a younger sister, Mrs. Franklin Robinson, who now lives in Florida. His father, Anton John Laeri, a native of Maienfeld, Switzerland and the son of a steel mill worker, operated a wholesale hospital supply and drug business in Youngstown. His mother, Lillian (Goeppinger) Laeri (some sources give her name as Lillian Resch Laeri), the daughter of a tanner, was born in Youngstown of German ancestry. Howard Laeri, who recalls his boyhood as a carefree one, attended Elm School in Youngstown from 1912 to 1920 and then entered Rayen High School, also in his native city. As a boy he often accompanied his father on business calls to country doctors, and these experiences early helped to instill in him an ambition to enter the medical profession.

After graduating from high school with honors in 1924, Laeri entered Williams College in Williamstown, Massachusetts for premedical training. There he played basketball and baseball and was a member of the gun club. He also worked on the staff of the semiweekly student newspaper and served as managing editor of the college yearbook. Listed in the yearbook as "the senior most absent from campus," Laeri compiled only an average scholastic record in college, a fact that he attributes to his undergraduate preoccupation with courting his future wife. In the meantime he had abandoned his ambition to become a doctor.

On graduating from Williams College with a B.A. degree in 1928, Laeri came to New York City and took a job with the Wall Street bond brokers Peabody, Smith & Company. But after three months with that firm he decided that he did not want to continue in the bond business, and in November 1928 he walked into the main office of the First National City Bank—popularly known as Citibank—and was promptly hired as a college trainee at a salary of $1,800 a year. When he completed his training, he was assigned as a loan officer at the bank's branch at Twenty-eighth Street and Fifth Avenue near Manhattan's garment district, where most of his clients were in the men's clothing industry or fur business. Laeri attributes his success to the fact that he remained with Citibank during the lean years of the early Depression, when many of his colleagues went into other fields because of the insecurity of the banking business.

In 1935 Laeri returned to the main office of Citibank, at 55 Wall Street, and was assigned to the newly established business department of the bank's metropolitan division. He became an assistant cashier in 1940 and was named an assistant vice-president two years later. In 1945 he advanced to vice-president, responsible for commodity lending and for the bank's dealings with oil companies. Promoted to executive vice-president in 1952, Laeri was placed in charge of the metropolitan division, which then included some sixty branch offices in the five boroughs of New York City, and he also became a member of the bank's nine-member policy committee. In 1957 he left the metropolitan division of the First National City Bank to take charge of the national division, which deals with large national corporations outside New York City and with correspondent banks.

On December 21, 1965 the First National City Bank announced a reorganization of its top management that included the election of Laeri as vice-chairman of the bank's board of directors, a post vacant since the retirement of Allan H. Temple in 1961. With that promotion, Laeri, who had not previously been a board member, joined the senior management of the bank that also included chairman James S. Rockefeller, president George S. Moore, and chairman of the executive committee Richard S. Perkins.

As a member of the American Bankers Association, Laeri has served on its executive council and its economic, administrative, and management committees. In 1962 he was appointed chairman of the American Bankers Association credit policy committee. He served as the association's vice-president during the 1966-67 term, traveling more than 100,000 miles to address meetings of bankers' associations and other groups throughout the United States and abroad. In his speeches Laeri has noted that the vast changes and innovations that had taken place in banking in recent years demand "a broad perspective of the whole economic, social, technological, and political environment," with a special emphasis on the importance of "the human ingredient in banking."

J. HOWARD LAERI

Although he commends efforts toward modernization and upgrading of state banking codes as a means of strengthening the dual national-state banking system, Laeri has called on government to "make its administrative decisions more visible and audible" and to ensure that these decisions are "compatible with the public interest." As a means of enabling the banking industry to increase its profit margins and meet its "growing social responsibility" at the same time, Laeri has called for expansion of "full-service banking," with increased activity by commercial banks in such areas as consumer credit, mortgage servicing, student loans, factoring, leasing of equipment, and travel services. To meet the challenge of the rapid expansion of services, Laeri has proposed, among other things, a thorough overhaul of methods of credit analysis and a stronger emphasis on the cultivation of professional management skills in the banking industry. He has pointed out that the senior management of the First National City Bank devotes the greater part of its time to personnel problems, and that trainees are given responsibilities in new experimental areas of banking as part of the training program.

On September 26, 1967, at the American Bankers Association's ninety-third annual convention in New York City, Laeri was elected president for 1967-68 by acclamation. He is the first New York City banker to head the association in nearly a quarter of a century. Installed in office on the following day, Laeri called on banks to fill the potential demanded by their economic role. "Our industry stands indispensably at the center of economic growth," he declared. "It feeds and impels capital growth. It facilitates consumer affluence." He asserted that his one-year term as president would be "largely an opportunity to speak out on the question of excessive banking regulation." At the convention the American Bankers Association adopted a resolution calling on government to ease inflationary pressures in the national economy by tightening credit policies, increasing taxes, and reducing non-military expenditures. In February 1968 Laeri spearheaded a campaign against proposed federal legislation that would enable savings institutions to enlarge their lending powers at the expense of commercial banks.

Laeri serves on the board of directors of the Carte Blanche Corporation, an affiliate of the First National City Bank. He is also a director of St. Regis Paper Company, Great Northern Railway Company, and Sinclair Oil Corporation, and a member of the board of regents of the Stonier Graduate School of Banking at Rutgers University. For three years he was chairman of the Leadership Gifts committee, which conducted a $14,000,000 fund-raising drive for Williams College. He is a member of the Association of Reserve City Bankers, and he serves on the thirty-member board of trustees of the Foundation for Commercial Banks.

On December 7, 1929 J. Howard Laeri married Betty Cochrane, a Smith College graduate, whose father was one of the founders of the Universal Pictures company. They have a daughter, Suzanne (Mrs. William C. Alden) of New Canaan, Connecticut; and a son, John Howard Laeri Jr., a graduate of Williams College, who is a vice-president in the underwriting department of the First Boston Corporation. Laeri commutes to his New York City offices from his home in Greenwich, Connecticut. An amiable and energetic man, Laeri likes to spend as much time as he can with his five grandchildren. He is an avid golfer who never tires of the sport, and he enjoys watching golf tournaments as well as football and baseball games. Laeri is a member of the Stanwich Club in Greenwich; the Augusta (Georgia) National Golf Club; the Blind Brook Club in Purchase, New York; and the Pinnacle, the Links, and the Madison Square Garden Club in New York City. He is a Methodist.

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LAMARSH, JUDY

Dec. 20, 1924- Former Canadian government official; lawyer
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When the Liberals assumed power in Ottawa in April 1963, Prime Minister Lester B. Pearson named to his Cabinet a colorful and outspoken politician, Judy LaMarsh, who had probably been the most redoubtable figure in his party's opposition to the Progressive Conservatives in Parliament. Miss LaMarsh began her career as a criminal lawyer and was elected to the House of Commons from Niagara Falls in 1960. She was Minister of National Health and Welfare from 1963 until December 1965, when she became Secretary of State. In directing a department that is mainly concerned with cultural affairs, she also served *ex officio* as head of the Canadian Centennial Commission, with general responsibility for the notably successful Expo 67 in Montreal. Miss LaMarsh resigned from the Cabinet on April 10, 1968, four days after the election of Pierre Elliott Trudeau as Prime Minister and leader of the Liberal party. Choosing to return to Niagara Falls and her criminal-law practice, Judy LaMarsh did not seek reelection to Parliament in the general elections of June 25, 1968.

Julia Verlyn LaMarsh, who is also listed in government publications as Judy LaMarsh, was born to Wilfred Clayton and Rhoda Elizabeth (Conibear) LaMarsh in Chatham in southeastern Ontario on December 20, 1924. Through her father's family, whose coat of arms is that of the Comtes de la Marche, she is descended from Huguenot refugees. She attended the public elementary school in Chatham and the Stamford Collegiate Vocational Institute in what is now part of Niagara Falls, Ontario. Graduating in 1942, she entered the nearby Hamilton Normal School, where she obtained her primary teacher's certificate in 1943.

Then, at the age of nineteen, Miss LaMarsh joined the Canadian Women's Army Corps for World War II service. She was first assigned to duty as an architectural draftsman, having shown an aptitude for drawing, and later was sent to take a crash course in Japanese at S-20 (Twentieth School), the first oriental-language school ever organized by the Canadian armed forces. By the end of the war she had served as a Japanese interpreter in Vancouver and at Camp Richie in Maryland.

Upon her release from the service in 1946 Judy LaMarsh enrolled in Victoria College of the University of Toronto, where she received her B.A. degree in 1947. She qualified as a barrister-at-law at Osgoode Hall, the law school of the University of Toronto, in 1950 and in the same year was called to the Ontario bar. She had read law with her father, a barrister and Queen's Counsel with an office in Niagara Falls. Becoming his junior partner in the firm of LaMarsh & LaMarsh, she engaged in general practice for the next decade, during which she served as defense cocounsel in four murder trials. She herself won the high legal distinction of being made a Queen's Counsel.

Through her work in law Miss LaMarsh also began to be involved in civic affairs, and in 1957 she became Stamford township's first woman municipal solicitor. She held that post for three years and in 1959-60 carried out the additional duties of the municipal solicitor for Chippewa Village, also in the Niagara Falls federal district. Meanwhile, with growing interest in politics, she filled positions in the Liberal party organizations on the local, provincial, and national level. Since 1953 the constituency of Niagara Falls had been represented in the federal House of Commons in Ottawa by William L. Houck, a Liberal. At a by-election on October 3, 1960, following his death, Miss LaMarsh won the Niagara Falls seat by a margin of 5,110 votes over her Progressive Conservative opponent. (Her predecessor had retained the seat in 1958 only by the close margin of 510 votes.)

The only woman Liberal member of Parliament at that time, she made her presence felt immediately. As Robert Moon pointed out in a *Christian Science Monitor* profile (July 1, 1963), "Remaining unheard is an unheard-of thing for Judy LaMarsh," who rose for questions or speeches nearly 100 times during her first session. Among the diverse subjects that she dealt with were the Berlin crisis, the complex copyright bill, the criminal code of Canada, and modifications of the Canadian army rifle. In her attacks on government methods of handling unemployment and other measures of the Progressive Conservative administration of Prime Minister John G. Diefenbaker, she proved an effective member of the Liberal Opposition. At the general election of June 18, 1962 she was returned to the House of Commons by an increased margin of 10,705 votes over her Progressive Conservative opponent. During the short Parliament of 1962-63 she again made an outstanding contribution to the Liberal cause.

Defeated by a no-confidence vote in the House of Commons on February 5, 1963, the Progressive Conservative government headed by Diefenbaker resigned. At the general election held two months later (April 8) the Liberals won 129 seats to only ninety-five for the Conservatives. The Social Credit and New Democratic parties accounted for forty-one seats. With enough pledges of support from minority party members the Liberal leader, Lester B. Pearson, was able to form a government, even though his own party did not have a clear majority of the Commons seats, and on April 22 assumed office as Prime Minister. On the same day Miss LaMarsh, whose margin of victory at Niagara Falls had been 9,886 votes, was sworn in as a member of the Privy Council and appointed Minister of National Health and Welfare. At the age of thirty-eight she was both the only woman member of the Pearson Cabinet and the youngest.

As National Health and Welfare Minister, Judy LaMarsh turned out to be something of a firebrand, as one political observer remarked. Pleased that she had been given what she called "a working portfolio," rather than a courtesy assignment in deference to her sex, she threw herself wholeheartedly into such formidable projects as the Canada Pension Plan, Medicare, and the Assistance Plan to aid the disabled, the aged, and the unemployed on the basis of need. Her intervention in the Ontario provincial election of September 1963 and her attacks on the province's Conservative premier, John Robarts, made him refuse to deal directly with her in working out an adjustment of Ontario's pension system to the proposed federal plan. The Canada Pension Plan called for increased pension payments starting at any time between the ages of sixty-five and seventy, survivors' pensions beginning at sixty-five, and contributory pensions to be progressively established over a period of ten years. When Miss LaMarsh brought the plan before Parliament in November 1964, it was approved in principle and sent on to committee for prolonged study. The Canada Pension Plan bill was finally enacted in April 1965.

JUDY LAMARSH

Judy LaMarsh had been a heavy smoker, but the spread of smoking among young people prompted her soon after she had taken office as Health and Welfare Minister not only to launch an antismoking crusade, but also to give up cigarettes herself. Under her direction her department established a fifteen-member Consumers' Advisory Council to make recommendations to the government on matters of food and drugs from the consumer's point of view. Most of its members were representatives of women's organizations.

During the 1963-65 Parliament the Liberals conducted a private poll of opinion throughout Canada which showed that with the party's rank and file the most popular ministers in the Pearson Cabinet were also the two most often criticized—Judy LaMarsh and Walter Gordon. In another testimony to her popularity in December 1964 women editors associated with Canadian newspapers, radio, and television named her the most noteworthy woman in public affairs and, for the second successive year, Canada's woman of the year.

At the general election held on November 8, 1965 Miss LaMarsh's plurality of 10,352 votes in the Niagara Falls riding was the largest in Canada. At that election the Liberals won 131 House of Commons seats, the Progressive Conservatives ninety-six, and the smaller parties and independents thirty-six seats. Therefore, although Lester Pearson and the Liberals continued in power, they still functioned as a minority government. Quickly revamping his Cabinet to give it "new vigor and coordination," Prime Minister Pearson announced on December 17, 1965 several changes in office and new appointments. He named Judy LaMarsh to be Secretary of State, and Allan MacEachen, former Minister of Labor, to succeed her as Minister of National Health and Welfare.

Under the Department of State Act of 1952, the Secretary of State "administers legislation relating to the corporations, boards of trade, the registration of trade unions, public officers, public documents . . . and the National Museum of Canada." She oversees about a dozen agencies concerned with cultural affairs. The patent and Copyright Office is also included in the department, as was the Canada Centennial Commission, headed by John Fisher, under which Expo 67 at Montreal operated.

Miss LaMarsh was facetiously nicknamed "Miss Culture," and in her first public statements, made through John Fisher, in her new office she made a point of announcing both that Toronto's National Youth Orchestra would play at the exposition throughout its run and that $100,000 would be paid to Les Jeunesses Musicales to organize a national competition for pianists, string performers, and singers as part of the centennial. She sparked a heated debate by proposing that Canada buy a $6,000,000 Leonardo da Vinci painting for its National Gallery, and in May 1966 she announced that the celebration would include a $3,300,000 performing arts project. Miss LaMarsh's centennial chores took her through all of the Canadian provinces and two northern territories.

Because of her earlier career in criminal law, considerable attention focused on Miss LaMarsh's first speech in Commons after her appointment as Secretary of State, when in a debate, in March 1966, on the issue of abolition of capital punishment she sided with the retentionists. Responsible for regulation of the moving picture industry, she introduced to Parliament in June 1966 legislation to provide $10,000,000 to encourage a native film industry and warned Canadian motion picture theatre owners and operators that if they did not show more Canadian films the government might have to impose quotas on foreign pictures.

The administration of regulations concerning the Canadian Broadcasting Corporation is also the responsibility of the Secretary of State. In February 1967 Judy LaMarsh promised revised broadcasting legislation that would create a board of broadcast governors with wide controls over both public and private broadcasting. She became involved in a bitter controversy with some officials of the Canadian Broadcasting Corporation in November 1967 when she said on a CBC show that the corporation suffered in certain areas of operation from "rotten management." During that month her proposed new broadcasting act was given a second reading in Commons. One of Miss LaMarsh's overall objectives was to have Parliament provide unmistakable directions to the CBC, making it clear that the CBC's purpose, as a Crown-owned broadcasting system, was to develop national unity.

Judy LaMarsh is a member of the Welland County Law Association and the Canadian Bar Association, the Royal Canadian Legion, the Imperial Order of Daughters of the Empire, the Parliamentary Union, the Commonwealth Parliamentary Association, and the Canadian Club of the Niagara Frontier. She is also a former vice-president of the Ontario Association of Rural-Urban Municipalities. Her church is the Presbyterian. In 1964 the Ontario Judo Black Belt Association conferred on her an honorary black belt and gave her the Japanese name of Ju-Ri Rama-Rushi. Among her other honors is an LL.D. degree awarded by D'Youville College in Buffalo in 1967.

Dressed up as a Yukon belle of the gold rush days, Judy LaMarsh once played the role of The Lady Known as Lou in a skit at an Ottawa Philharmonic springtime party. Fashion-minded, she likes dramatic hats, has a collection of wigs of different colors, and owns dozens of pairs of stockings of the latest styles. She also has a collection of about 200 cookbooks, and as a talented amateur cook, she prefers the French cuisine. Her other hobbies include fishing, gardening, playing chess, and knitting. She has said in press interviews that in Ottawa she missed the solitude of her remote cabin in northern Ontario, which has no plumbing or electricity. In an article on Judy LaMarsh in *Coronet* (May 1967) Theodore Irwin pointed out some paradoxes in her makeup: "tough and friendly, cuttingly candid and sharp-witted, a political gut-fighter yet a charming hostess." When a newspaperman called her "rambunctious," she did not object. "I don't make any bones about my passion for a cause," she told Irwin, "and don't hesitate to use strong language."

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LAMARSH, JULIA VERLYN *See* LaMarsh, Judy

LANGER, WILLIAM L(EONARD)

Mar. 16, 1896- Historian; author; former university professor
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According to Dr. William L. Langer, professor of history emeritus of Harvard University, the historian is charged with "the grave and inspiring task of providing his fellow men with bearings on the present as well as anchorage in the past," and he must constantly bring to bear "new ideas, new points of view, and new techniques," to achieve those ends. Langer joined the faculty of Harvard in 1927 and served as its Coolidge Professor of History from 1936 until he retired in 1964. A leading authority on diplomatic history, he was among the first to probe the intricate network of alliances that eventuated in World War I, and his books on that subject have become classics. His contributions to the study of the diplomatic background of United States involvement in World War II—notably, the volumes *Challenge to Isolation, 1937-1940* (1952) and *The Undeclared War, 1940-1941* (1953), on which he collaborated with S. Everett Gleason—are considered complete and authoritative. Langer is the editor of the *Encyclopedia of World History* and of the multivolume *Rise of Modern Europe* series.

William Leonard Langer was born in Boston on March 16, 1896, the second of the three sons of Charles Rudolph and Johanna (Rockenbach) Langer. His older brother, the late Dr. Rudolph E. Langer, was a professor of mathematics at the University of Wisconsin. The younger brother, Dr. Walter C. Langer, is a retired psychoanalyst, now living in Florida. His father, a florist, who had emigrated from Germany in 1887, died when William Langer was two years old, and the three boys were raised by their mother. To augment the limited family funds, the brothers worked their way through school selling newspapers.

From 1907 to 1912 Langer attended the Boston Latin School, and he then went on to Harvard College, which was also the alma mater of his brothers. Although his studies and work left him little time for extracurricular activities, he managed to take part in rowing and college theatricals. After graduating from Harvard with a B.A. degree in 1915, Langer—whose aspiration to teach dates back to his school years—began his career at the Worcester Academy, a boarding school in Worcester, Massachusetts, where he taught modern languages from 1915 to 1917. During the summers of 1915 to 1923 —with time out for military service and travel—Langer worked with John Charles Phillips on the latter's four-volume work *A Natural History of the Ducks* (Houghton, 1922-26), which has been cited as "probably the best monograph of its kind done by any American naturalist."

After the United States entered World War I in 1917, Langer became a private in the First Gas Regiment of the United States Army and saw action in the Saint-Mihiel and Argonne engagements. He was discharged in 1919 with the rank of master engineer, junior grade. During his military service Langer wrote his first historical work, a wartime chronicle of his company entitled *With "E" of the First Gas* (1919), in collaboration with Robert B. MacMullin. Originally printed in 400 copies for distribution among the officers and men of the company, the book was later published under the title *Gas and Flame in World War I* (Knopf, 1965).

When Langer returned to Harvard for graduate study in 1919 he found that his war experiences had shifted his interests from literature to history. At Harvard he twice won the Tappan Prize. He received his M.A. degree in 1920, and during the 1921-22 academic year he studied at the University of Vienna on a Bayard Cutting Traveling Fellowship. In 1923, upon acceptance of his dissertation, "European Alliances During the Chancellorship of Caprivi, 1890-1894," he was awarded the Ph.D. degree.

In 1923 Langer joined the faculty of Clark University in Worcester, Massachusetts as an assistant professor of history, and from 1925 to 1927 he served as associate professor. During the summer of 1926 he was a lecturer at the University of Chicago. His long tenure at Harvard began in 1927, when he was appointed assistant professor of history. From 1931 to 1936 he was associate professor in the Harvard history department. In addition, Langer was visiting professor at Columbia University in 1931 and Harvard lecturer at Yale University in 1933. At Harvard he was appointed to an endowed chair—that of Archibald Cary Coolidge Professor of History—in 1936. Langer also held a professorship at the Fletcher School of Law and Diplomacy on the campus of Tufts University in Medford, Massachusetts in 1933-34 and from 1936 to 1941.

WILLIAM L. LANGER

Langer's first major historical work, *The Franco-Russian Alliance 1890-1894* (Harvard Univ. Press, 1929), is a monographic study of the background of a treaty that marked one of the major steps in the polarizing of forces in Europe that culminated in the outbreak of World War I. Using the Vienna archives, and the recently published volumes of French and German documents of the pre-World War I period, Langer presented a detailed, well-documented, and objective study of the diplomacy that preceded the alliance against a background of prevailing political conditions in Europe. The book received high praise from critics and became the cornerstone of Langer's reputation as an authority on diplomatic history.

With his *European Alliances and Alignments 1871-1890* (Knopf, 1931) Langer became the first historian writing in English to draw upon newly published French and German diplomatic documents in an intensive study of the period dominated politically by German Chancellor Otto von Bismarck. Supplemented by diagrams, tables, and bibliographical references, the book traced in meticulous detail the development of the Bismarckian system of alliances in the two decades following the Franco-Prussian War. Most critics agreed with Charles Seymour, who hailed it in *Current History* (November 1931) as a work "of the first historical importance." Langer delved deeper into the diplomatic background of World War I in his two-volume *Diplomacy of Imperialism 1890-1902* (Knopf, 1935), in which he also examined African, Asian, and Near Eastern developments as they related to events in Europe. Reviewing Langer's work in the *Nation* (November 20, 1935), Frederick L. Schuman noted that "no writer has unraveled more brilliantly the peculiar complexities of the period" but suggested that Langer might have concentrated more on the causes and motives involved in the formulation of foreign policy.

During World War II Langer served the federal government in Washington, D.C. as a member of the board of analysts in the Office of the Coordinator of Information in 1941-42, and as chief of the research and analysis branch in the Office of Strategic Services from 1942 until 1945. He was awarded the Medal of Merit in 1946 for his wartime service with the OSS. After the war Langer returned to his academic duties at Harvard and continued to serve the government in administrative and advisory positions. In 1945-46 he was director of the office of intelligence research and liaison with the Department of State, and in 1946 he served as special assistant to the Secretary of State for research and intelligence. From 1946 to 1951 he was a member of the advisory board of the National War College, and from 1950 to 1952 he was assistant director for national estimates with the Central Intelligence Agency. At Harvard he served as director of the Russian Research Center from 1954 to 1959 and of the Center for Middle Eastern Studies from 1954 to 1956. During the academic year 1959-60 Langer was a fellow in residence at the Center for Advanced Study in the Behavioral Sciences in Palo Alto, California. In 1960 he was a consultant to the President's Commission on National Goals. Since 1961 he has been a member of the President's Foreign Intelligence Advisory Board.

As a result of his wartime government service, Langer was well equipped to deal with the diplomatic history surrounding World War II. His book *Our Vichy Gamble* (Knopf, 1947) is a monographic study of the controversial American policy toward the French Vichy regime, covering the period from the German invasion of France in June 1940 to the assassination of Admiral Darlan in December 1942. Langer undertook the study at the request of former Secretary of State Cordell Hull, and he had access to the secret files of the OSS, the State Department, and the Army. Although the book was recognized as a work of impeccable scholarship and as an important contribution to the historical literature on the World War II period, some critics questioned Langer's conclusions, in which he justified the United States policy of dealing with the pro-Nazi Vichy regime and of initial rejection of General Charles de Gaulle's Free French movement on the grounds of expediency. Langer's use of classified documents for the book prompted the noted historian Charles A. Beard to voice alarm over what he regarded as "special favors" enjoyed by some historians with their access to information denied to others.

With S. Everett Gleason, formerly on the faculty at Amherst College and later deputy executive secretary of the National Security Council, Langer wrote a history of American foreign policy of the years immediately preceding World War II. Sponsored by the Council on Foreign Relations and aided financially by the Rockefeller Foundation, Langer and Gleason had access to unpublished diaries, letters, and notes, as well as to the files of the State Department. Their first volume, *The Challenge to Isolation 1937-1940* (Harper, 1962), dealing with the gradual emergence of the United States from an isolationist position, was acclaimed by scholars as a landmark in diplomatic history. Their second volume, *The Undeclared War 1940-1941* (Harper, 1953), covering the year that preceded the Pearl Harbor attack, was described by Professor Samuel F. Bemis in the New York *Times* (September 6, 1953), as "the most important and scholarly work in diplomatic history that has appeared in the last quarter-century." In April 1954 Langer and Gleason were awarded a Bancroft Prize "for distinguished writings in American history" for *The Undeclared War*.

Collaborating with Hamilton Fish Armstrong, Langer edited the *Foreign Affairs Bibliography* (Harper, 1933), an annotated list of books on international relations for the period 1919 to 1932. He edited the one-volume *Encyclopedia of World History* (Houghton, 1940), a revised and updated version of Karl Ploetz's *Epitome of Ancient, Medieval and Modern History,* which was first translated from the German in 1883. The book is considered an indispensable reference work, both for historians and laymen. A new, up-to-date edition was scheduled for publication in 1968. Langer is also general editor of *The Rise of Modern Europe* (1932-), a projected twenty-volume series of which thirteen volumes have thus far appeared. The series, which includes individual volumes by such leading historians as Crane Brinton, Leo Gershoy, and C.J.H. Hayes, presents a comprehensive history of Europe from the Renaissance to recent times, with an emphasis on the social and cultural aspects of history. Langer served on the editorial boards of the *Journal of Modern History* from 1929 to 1933, the *American Historical Review* from 1936 to 1939, and *Foreign Affairs* since 1955. He has been a member of the advisory board of *Historical Abstracts* since 1955, and he also serves as an editorial adviser to the Houghton Mifflin Company.

On June 30, 1964 Dr. Langer retired as Coolidge Professor of History at Harvard University and was named professor emeritus. Over the years he has traveled and lectured throughout Europe and the Near East, and in Mexico and Central America. Langer holds honorary doctoral degrees from Harvard (1945), the University of Hamburg (1955), Yale University (1956), Mills College (1960), and Alma College (1961). He received the Golden Plate award of the American Academy of Achievement in 1966. Langer served as president of the American Historical Association in 1957. He belongs to the Massachusetts Historical Society, Council on Foreign Relations, American Philosophical Society, American Academy of Arts and Sciences, Society of American Historians, and Phi Beta Kappa. He is also a corresponding member of the Royal Historical Society, and he serves as a trustee of the Carnegie Endowment for International Peace.

In his presidential address to the American Historical Association in December 1957, Langer called for a deepening of historical understanding through an application of the concepts and findings of psychology and other sciences. He called on historians to proceed less along broad, extensive lines and to engage more in intensive studies, involving "penetration in depth," and he urged on his colleagues the kind of "speculative audacity" usually associated with natural scientists.

William L. Langer's first marriage, on September 2, 1921, was to Susanne Katherina Knauth, who under the name Susanne K. Langer is a well-known authority on philosophy and art. Two sons, Leonard Charles Rudolph Langer and Bertram Walter Langer, were born of that marriage, which ended in divorce in August 1942. With his second wife, the former Rowena Allen (Morse) Nelson, whom he married on April 9, 1943, Langer continues to make his home in Cambridge, Massachusetts. Langer is five feet eight inches tall, weighs 163 pounds, and has brown eyes and graying brown hair. He is a Republican and a Unitarian. His clubs are the Annisquam Yacht Club, Essex Country Club, Oakley Country Club, the Century Association, and the Harvard Club of New York City. For recreation he enjoys golf, bowling, and performing and listening to music. For a number of years he has performed as a violinist in amateur quartet recitals.

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LARROCHA, ALICIA DE

May 23, 1923- Spanish pianist
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ALICIA DE LARROCHA

Alicia de Larrocha is generally recognized as the finest of contemporary Spanish pianists and perhaps the best woman pianist before the public today. She projects with unmistakable authority the color and charm of her country's music, especially the compositions of Enrique Granados and Isaac Albéniz. A child prodigy, she began playing at two, but her teacher, the late Frank Marshall, himself a pupil of Granados and a friend of Albéniz, would not allow her to play Spanish music until she was fifteen. "It was Bach and Mozart that I played," she has recalled of her early years. "This is a necessary base for a pianist. You cannot play Spanish music without it. Spanish music is *very, very, very* hard. Young people come to me and think they can play it right away. But Spanish music must have the right rhythm, just as Bach and Mozart must have the right rhythm. If you cannot play Bach and Mozart well, you cannot play Spanish music well." When she is not giving concerts, Miss de Larrocha directs the Academia Marshall, a conservatory in Barcelona.

Alicia de Larrocha y de la Calle was born on May 23, 1923 to Eduardo de Larrocha and Maria Teresa de la Calle in Barcelona, Spain. She has two older sisters, Maria Teresa and Berta, and a younger brother, Ramon. Her mother and her mother's sister both studied piano with Granados and while marriage ended her mother's career her aunt went on to become a teacher at the Academia Marshall, the school founded by Frank Marshall as a successor to one begun by Granados. Before she was four, Miss de Larrocha's talent came to the attention of Marshall and he took charge of her studies. Her first public performance took place when she was five. After a number of successful concerts in her home city she was invited to play with the Madrid Symphony Orchestra under Fernandez Arbos. Between the years 1940 and 1947 she gave concerts throughout Spain, Spanish Morocco, and the Canary Islands, appearing with the leading Spanish orchestras and conductors. In 1947 she ventured for the first time beyond Spanish territory, performing in Paris, London, Edinburgh, Geneva, Lausanne, Brussels, and elsewhere in Europe.

In 1954 Miss de Larrocha traveled to the United States and played with the Los Angeles Philharmonic Orchestra under Alfred Wallenstein and the San Francisco Symphony under the direction of Enrique Jordá. A year later she made her New York debut with a recital at Town Hall. On that occasion the critic for the *Saturday Review* (April 30, 1955) found that "as might have been anticipated from a recording or two associated with her name, Miss de Larrocha played the music of such composers of her native Spain as Granados, Albéniz, and Surinach with crisp rhythm, stylistic assurance, and the kind of flexibility in melodic statement that is hard for an outsider to simulate." The same reviewer found her interpretation of Schumann's *Carnaval* unconventional but noted that its "deviations were always related to a firm musical esthetic, its points of stress and climax determined by an artistic awareness of a very conscious sort." He found her phrasing "beautiful" in *Papillons* and *Reconnaissance* and "effectively molded" in *Valse Allemande,* but he noted that there were "blurred details in passage work, a false note in a chordal cluster" and he concluded that she "does not have the kind of technical equipment in which the management of difficulties can be taken for granted."

Between 1955 and 1965 Miss de Larrocha toured Europe annually, but in the United States she was heard only in recordings. In 1960 she received the Grand Prix du Disque for her Columbia recording of *Iberia* by Albéniz. In 1964 Columbia Records issued her recording of three works of Isaac Albéniz: his *Suite Espanola, Pavana-Capricho,* and *Cantos de Espana.* Herbert Kupferberg of the New York *Herald Tribune* (October 25, 1964) found the music "rather minor in its weight" but the playing "nothing short of magnificent." Howard Klein in the New York *Times* (October 4, 1964) thought that the pieces "must be part of herself, for they sound improvised, not studied." At the end of 1965 she returned to New York to play with the New York Philharmonic at Lincoln Center under the direction of William Steinberg. On that occasion she played the Mozart concerto in A Major, K.488. Though she played expertly, with style and nuance, the performance was marred by a dull sounding piano and an overpowering orchestra. Two weeks later such renowned pianists as Artur Rubinstein, Claudio Arrau, and Ania Dorfmann turned up at Hunter College to hear Miss de Larrocha play a program consisting of Bach's *English Suite No. 2,* sonatas by Soler and Schubert, and excerpts from the *Iberia* of Albéniz and the *Goyescas* of Granados. Harold C. Schonberg, writing in the New York *Times* (January 17, 1966) declared that Miss de Larrocha was "pianistically flawless, with infallible fingers, brilliant sonorities, steady rhythm, everything." In spite of the difficult passages in the last two items on the program, some of them so complex that they have to be written on three staves, she never relied on pedal effects. Some critics pointed out that this purity of approach had one drawback: it detracted from the sensuous quality of the music. In 1966 Epic Records released Miss de Larrocha's album *Piano Music of Granados,* which includes the *Allegro de Concierto,* the *Valses Poeticos,* and *Six Pieces on Spanish Popular Songs.*

At Carnegie Hall with the Chicago Symphony Orchestra conducted by Jean Martinon in November 1966 Miss de Larrocha played Manuel de Falla's *Nights in the Gardens of Spain.* She received a prolonged ovation for a rendition of that difficult work that was notable for its minimum use of the pedal and the absence of romanticism and eccentricity. Percussive attacks were used to achieve guitar-like effects while the purest legato was heard in the lyric sections. "She knew just when to introduce a touch of rhythmic variety, just when to color an otherwise bleak phrase, just when to adjust to a solo passage in the orchestra," wrote Harold C. Schonberg in the New York *Times* (November 9, 1966). "She is a wonderful pianist, and more: she is an artist."

Appearing a month later in the "Great Performers" series at Philharmonic Hall, Miss de Larrocha played the four books of Albéniz' *Iberia* suite. The composer, who worked on this composition up until his death in 1909, wanted to put into it everything he knew about the piano. Because of its great difficulty, many years passed before pianists began to include it in their repertories. Critics were amazed at the way this tiny woman with chubby hands managed the work's big sonorities and wide stretches and the interweaving of fingers required. In even the thickest parts of the suite, such as "Jerez" and "Malaga," her Toscanini-like playing made all the notes, melody, inner voices, and bass audible. Throughout, the Spain that Albéniz loved was uniquely projected, with the click of castanets, the whir of guitar strings, and the subtle changes in rhythm and dynamics that characterize flamenco. "For me," Miles Kastendieck wrote in the New York *World Journal Tribune* (December 15, 1966), "she imparted the essence of Spanish rhythms better than any other pianist." Just before beginning Book IV Miss de Larrocha stood up to inform the distinguished audience in broken English and with animated gestures that one of the piano keys had become stuck—a fact that no one in the audience could have deduced from her playing. The applause for her performance was deafening.

About the time of the Philharmonic Hall recital Epic Records released a recording of Miss de Larrocha playing the complete *Iberia* and *Navarra* of Albéniz, and the following summer the company issued her recording of the *Goyescas* and *Escenas Romanticas* of Granados. "The numbers and weights of accents she applies to a phrase are breathtaking," Theodore Strongin commented in the New York *Times* (August 13, 1967). "In music as complex as Granados' it seems incredible that she can encompass so many gradations." Miss de Larrocha commemorated the one hundredth anniversary of Granados' birth, on December 7, 1967, with a Carnegie Hall recital devoted entirely to his works. Besides the fifty minute *Goyescas* and the *Escenas Romanticas* she played three pieces based on popular songs: *Ecos de la Paranda, Anoranza,* and *Zapateado.*

Miss de Larrocha is not entirely satisfied with her identification in the public mind with Granados and Spanish music and would like to return occasionally to the Bach and Mozart of her youth. Winthrop Sargeant writing in the *New Yorker* (December 25, 1967) had no such misgivings: "She is one of the supreme artists of the keyboard now appearing before the public. So far we have heard her mainly in the music of her native Spain. That music—especially for the piano—deserves a higher place, or a more central place, in our musical thinking than it has been accorded, and Miss de Larrocha is just the person to bring it to greater popularity." In an interview in *Time* (December 15, 1967) she recalled a spring day in Barcelona when, at the age of four, she first heard the music of Granados played by Frank Marshall: "There opened before me a new world of poetry and dreams. I had the sensation that this music formed part of myself, and now I would never be able to free myself from its influence." She considers Granados, Albéniz, and de Falla the ultimate in Spanish music. Among her contemporaries she plays the music of Oscar Espla, Joaquin Rodrigo, and Xavier Montsalvatge. Their works are recognizably Spanish but she considers them rather provincial. Some day she hopes to edit a definitive edition of Granados' works, including those as yet unpublished. "This is not easy," she wrote in an article on Granados in *Opera News* (December 9, 1967), "for Granados was always changing his mind, making corrections and alternates. I haven't found much time for it so far, but eventually we'll get it done. We owe it to him: like Goya, he belongs especially to us, just as in a less personal way he belongs also to the whole world."

Alicia de Larrocha y de la Calle is four feet nine inches tall and has brown eyes and black hair. She is a Roman Catholic. On June 21, 1950 she was married to Juan Torra, a piano teacher, with whom she directs the Academia Marshall in Barcelona. They have two children: Juan Francisco and Alicia. "Thanks to him," Miss de Larrocha has said of her husband, "I can make my tours. He stays home and looks after the conservatory and the children."

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LEWIS, OSCAR

Dec. 25, 1914- Anthropologist; writer; university professor
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Oscar Lewis the anthropologist, who is not to be confused with the historian of the American West of the same name, has introduced a new genre into the literature of his field. Lewis' accounts of people trapped in the culture of poverty, told as often as possible in the words of the people themselves, are as artfully vivid and as warmly humane as they are scientific. His best-known books are *The Children of Sánchez* (1961), a study of a family living in a slum in Mexico City, *Pedro Martínez* (1964), the story of a rural Mexican family, and *La Vida* (1966), an account of a Puerto Rican family in San Juan and New York that won the National Book Award for nonfiction in 1967. Lewis has taught at Brooklyn College and Washington University in St. Louis, and since 1948 he has been an associate professor of anthropology at the University of Illinois.

Oscar Lewis was born in New York City on December 25, 1914 and grew up on a farm in upstate New York. After taking his B.S.S. degree in history at the College of the City of New York, in 1936, he entered Columbia University, where he met Ruth Benedict, the anthropologist. "I was completely enchanted with her," he has recalled, "and left history to become an anthropologist." He received his Ph.D. degree in anthropology at Columbia in 1940. Before joining the faculty of the University of Illinois he was a research associate at Yale University, in 1942-43, a propaganda analyst for the United States Department of Justice, in 1943, a social scientist with the Department of Agriculture, in 1944-45, and a visiting professor at the University of Havana in Cuba, in 1945-46.

OSCAR LEWIS

Lewis' first field studies were among the Blackfoot Indians, particularly the Piegan tribe of Alberta, Canada. His article "Manly Hearted Women Among the North Piegan" appeared in the *American Anthropologist* for April-June 1941, and his book *The Effects of White Contact Upon the Blackfoot Indians* was published as a monograph of the American Ethnological Society by J. J. Augustin in 1942. The latter study paid special attention to the role of the fur trade.

Lewis began his studies in Mexico under the joint auspices of the Inter-American Indian Institute of Mexico and the National Indian Institute of the United States and with the financial assistance of the Viking Fund. As field representative of the National Indian Institute, Lewis went to the village of Tepoztlán in the state of Morelos, to direct what was originally conceived as a pilot study for a contemplated series of projects aimed at helping government agencies in various parts of Latin America to understand the psychology and needs of the rural poor. Robert Redfield, an American anthropologist, had reported on the village in *Tepoztlán—a Mexican Village* (1930). Lewis and his staff at first planned to use Redfield's study as the ethnographic base for a personality study, but it soon became apparent to them that the village had undergone so many changes in the intervening years that a restudy was necessary. Consequently, they set out to examine the life of the community socially, economically, politically, and religiously, with special emphasis on an analysis of the changes and on those aspects of village life that Redfield had barely touched upon, such as demography, the life cycle of the individual, interpersonal relations, the land problem, the distribution of wealth, systems of agriculture, standards of living, and local government. It also became apparent to them that if they were to establish good rapport with the people they would have to help them solve their pressing agricultural and medical problems. At their request, the Mexican government sent two agronomists, two doctors, and two social workers to the village. "On the basis of our Tepoztecan experience," Lewis has said, "it seems that the combination of research and service programs might be an excellent way of integrating the fields of applied and theoretical anthropology. I realize that this may sound heretical to the purists."

In June 1944, six months after it began, the project was suspended because funds had run out. With the aid of research grants from the American Philosophical Society, Washington University, and the University of Illinois, Lewis returned to Tepoztlán and continued field work in the summers of 1947 and 1948. *Life in a Mexican Village: Tepoztlán Restudied,* illustrated with drawings by Alberto Beltrán, was published by the University of Illinois Press in 1951 and was immediately hailed by social scientists as a landmark in anthropological community studies. Robert Redfield said of it: "Dr. Lewis has written an account of a Mexican people that is rich in fact and provocative in ideas. . . . In putting before other students my errors and his own in a context of intelligent discussion he has once more shown the power of social science to revise its conclusions and to move toward the truth." Considering the qualities of the book as a product of the graphic arts, J. M. Scherr in the *Library Journal* (August 1951) called it "a masterpiece."

The Tepoztlán study concentrated on representative families in each of the village's barrios. Aided by research grants from the Wenner-Gren Foundation for Anthropological Research, the Ford Foundation, the Guggenheim Foundation, and the University of Illinois, Lewis continued his study of lower-class Mexican families in the 1950's, and he widened the study to include urbanized peasants.

In *Five Families: Mexican Case Studies in the Culture of Poverty* (Basic Books, 1959), Lewis tried, as he said, "to give the reader some glimpses of daily life in five ordinary families, on five perfectly ordinary days." One of the families was that of Jesús Sánchez, a widower living in a slum apartment in Mexico City with his four children. Lewis became a trusted friend and confidant of the members of the Sánchez family and spent hundreds of hours tape-recording the stories of their lives from their own lips. The interviews, edited by Lewis, were published under the title *The Children of Sánchez: Autobiography of a Mexican Family* (Random House, 1961). As Lewis noted in his introduction, the stories in the volume "reveal a world of violence and death, of suffering and deprivation, of infidelity and broken homes, of delinquency, corruption, and police brutality, and of the cruelty of the poor to the poor. These stories also reveal an intensity of feeling and human warmth, a strong sense of individuality, a capacity for gaiety, a hope for a better life, a desire for understanding and love, a readiness to share the little they possess, and the courage to carry on in the face of many unresolved problems." Elizabeth Hardwick in the New York *Times* (August 27, 1961) called the book "a moving, strange tragedy, not . . . a sociological study," and Michael Harrington, himself an authority on poverty, in *Commonweal* (November 17, 1961) praised "its humanity, its quality of projecting the individual, agonizing voice of the poor as they describe their own plight."

Another of the families introduced in *Five Families* was that of Pedro Martínez, a peasant Lewis had known since 1943. Again using a tape recorder, Lewis set down the story of the Martínez family, as told by the members themselves, in *Pedro Martínez: A Mexican Peasant and His Family* (Random House, 1964), illustrated handsomely by Alberto Beltrán. "It is not strictly scientific anthropology," the Mexican novelist Carlos Fuentes observed of the book in the *New York Review of Books* (June 25, 1964), "since it is obvious that Lewis himself has become entangled with the life of Pedro Martínez and is as much a subject of the *campesino's* humor, wiles, affection, and suspicion as Pedro is the subject of Lewis's tape-recorder. The result is . . . a striking example of the dramatic clash between history and personality in the underdeveloped world." Marvin Harris wrote in the *Saturday Review* (May 2, 1964): "In this book the peasant is placed at last in his full cultural context. . . . What Lewis has achieved is the first full-length picture of an intelligent, politically alert peasant and the events in his life that drive him toward a rejection of his social order."

In the course of his studies of poverty and family life in Mexico, a number of Mexican and other Latin American friends suggested to Lewis that he might do well to turn his attention to poverty in his own country. His first step in that direction was the study of more than 100 Puerto Rican families in San Juan and New York City, subsidized by the Guggenheim Foundation, the Research Institute for the Study of Man, the Wenner-Gren Foundation for Anthropological Research, the United States Social Security Administration and Welfare Grants Program, and the University of Illinois Research Board. He told the story of one of the families, partly in his own words but mostly in tape-recorded monologues by the members of the family, in *La Vida* (Random House, 1966). The family is that of a woman whom Lewis calls Fernanda Ríos Fuentes—a fictitious name to guard the anonymity of his subject, as in his Mexican studies—an ex-prostitute, living with her sixth husband, who has raised her children as best she could in conditions startling to the middle-class American imagination. "In spite of the presence of considerable pathology, I am impressed by the strengths in this family," Lewis wrote in his introduction. "I am impressed by their fortitude, vitality, resilience, and ability to cope with problems which would paralyze many middle-class individuals."

La Vida won the National Book Award for the best work of nonfiction in the science, philosophy, and religion category in March 1967. Typical of the critical reaction was that of John Carroll in the Toronto *Globe and Mail* (January 7, 1967): "Surely the only meaningful war left to us is the war on poverty, and if it is to be fought successfully planners must go beyond statistics to the ways of feeling and thinking that poverty spawns. The work of Oscar Lewis provides a route to this kind of understanding." Some Puerto Rican civic leaders took offense at the book, however, just as some Mexican nationalists had expressed anger at *The Children of Sánchez.* In answer, Lewis said, as quoted in the New York *Post* (March 11, 1967), that the criticism was that of image-makers: "No one has suggested that the data is distorted or not true. It is felt that the book will not help the image of the Puerto Ricans, that data like this should be available only to specialists." He pointed out that he did not present the Rios family as a typical Puerto Rican family. "I thought of it as a way of life in one segment of the lower class in urban slums . . . existing in large cities all over the world."

In addition to his better known books, Lewis has written *On the Edge of the Black Waxey* (Washington University Press, 1948), a cultural survey of a county in Texas, and, with Victor Barnouw, *Village Life in Northern India* (University of Illinois Press, 1958), a report on field studies made in a Delhi village between 1952 and 1954 under the auspices of the Ford Foundation. Papers and articles by Lewis have been published in *American Indigena*, the *Scientific Monthly*, *Harper's*, the *Reporter*, and the *Journal of Rural Sociology*.

Oscar Lewis and the former Ruth Maslow were married in 1937. Mrs. Lewis has assisted her husband in much of his field work. Lewis never tries to go native in his work investigations. "You can't kid natives," he has said, as quoted by Martha MacGregor in the New York *Post* (March 11, 1967). "They know you're middle class. The best thing to do is to spend a great deal of time with the people. They can tell very soon whether or not you accept them as human beings." In the same source Lewis was quoted in opposition to the American intervention in the Vietnam war: "We're only scratching the surface of poverty. Our investment in this bloody enterprise means that we have to neglect the poor." Lewis is a member of the American Anthropological Association.

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LIBERMAN, EVSEĬ (GRIGOREVICH)

Oct. 2, 1897- Soviet economist; educator
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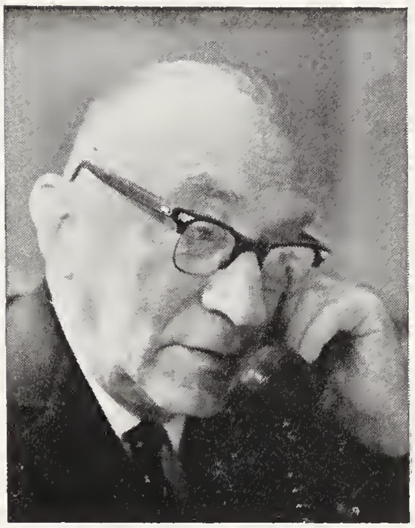
The recent reorganization in the structure of the economy of the Soviet Union, encouraging decentralization in detailed planning and the stimulation of the profit motive, has been primarily attributed to the theories of Evseĭ Liberman, professor of economics at the State University of Kharkov. Although Liberman has disclaimed sole authorship of the far-reaching economic experiment, the thought behind the Soviet reform has been referred to throughout the Western world as "Libermanism." Far from being a return to capitalism, as some observers have maintained, Liberman's theories represent a major step toward the development of a pragmatic and viable economic policy for the U.S.S.R.



EVSEĬ LIBERMAN

Evseĭ Grigorevich Liberman was born on October 2, 1897 in the small Ukrainian town of Slavuta in the Khmelnitsky region, the youngest of four children of Grigori Liberman, a forest guard, and Jerel (Buchman) Liberman. His older brothers, David and German, became, respectively, a lawyer and an economist, and his sister, Vera, was a physician. Shortly after Liberman's birth the family moved to Kiev. Because of their Jewish faith, the Libermans had great difficulty finding a dwelling, since in Czarist Russia poor and middle-class Jews could live only on the outskirts of large cities. They eventually settled in the Lybetsky district in Kiev, where Liberman began attending school at the age of eight.

Jews in Czarist Russia also encountered discrimination in education. To facilitate admission of their child to a state gymnasium, a classical school preparatory to the university, Jewish parents were expected to pay the tuition of two or three other Russian children. Since Liberman's parents could not afford the extra expense, they had their son enrolled in a private gymnasium. Although the cost of tuition was higher than in a state school, they found it preferable to paying for three other pupils. Despite the fact that Liberman graduated in 1915 with honors, he was refused admission to a university as a student of mathematics because of the quota regulating admission of Jews.

Shortly thereafter, during World War I, Liberman was allowed to enter a university because his sister, Vera, was working as a military doctor in a hospital, and he benefitted from a wartime law giving members of the family of a serviceman or servicewoman the right to enrollment. He was, however, permitted to enter only the department of law at the University of Kiev. Liberman's education was interrupted when he was drafted into the army as a private in 1916 and sent to the Romanian front, where he remained until 1917. He then returned to the University of Kiev to complete his course. From the first days of the 1917 revolution he shared in the activities of the Revolutionary students. He was a member of voluntary public safety groups in Odessa and Kiev and also joined shock troops that fought against counterrevolutionary units. Liberman was one of the men who in December 1920 organized the removal from occupied Kiev of equipment for the Red Army. He also took part in distributing food to the starving populace.

After graduating from the University of Kiev in 1920, Liberman moved to Kharkov, at that time the capital of the Soviet Ukraine. He was appointed to the Workers' and Peasants' Inspection, an organization headed by Nikolai Skrypnik, a well-known Bolshevik. With the help of activists among the workers, peasants, and students, Liberman analyzed the various economic operations in towns and villages and organized work to be done. That experience was in a large measure responsible for Liberman's deciding upon economics as his life's work. He enrolled in a postgraduate course at the Kharkov Labor Institute, a research agency. On completing his studies, he remained at the institute as a researcher and later became head of the laboratory of analysis and statistics.

In 1924-25 Liberman was sent to Germany to investigate the Powers and Hollerite computing machines, which were being put on the market at that time. On the basis of his reports, the Kharkov Labor Institute bought a set of those perforating machines in 1926 and installed them in a special laboratory directed by Liberman. Shortly afterward he introduced the machines at the Sickle and Hammer Machinery Plant at Kharkov, where he was a consulting economist. His investigations of problems of accounting, analysis, and planning of production in the engineering industry led to his first published papers, dealing with machine accounting and the use of computers for planning at Ukrainian factories. In 1929-30 Liberman was again sent on a scientific mission to Germany, this time for research into German organization of production. He visited Mannheim, Düsseldorf, and Berlin to study the factories of Lanz, Ludwig Löwe, Fritz Werner, Siemens and Halske, and others. The trip contributed to the development of his theories of production planning for Soviet industry.

Remaining close to the academic world, in 1933 Liberman completed a course of study at the Kharkov Institute for Engineer-Economists and began teaching there. He also served, from 1935 to 1938, as dean of the institute's machinery building department. In 1940 he defended a thesis for a degree in economic sciences at Kharkov. The thesis was based on the economic studies he made at the Sickle and Hammer Machinery Plant as well as at other Ukrainian plants and focused on problems of improving planning at engineering works.

During World War II, when the Germans were advancing toward Kharkov, in 1941, Liberman and his family were transferred to Kirghizia in Central Asia. In Frunze, capital of the Republic of Kirghizia, Liberman was appointed head of the department for financing industry of the People's Commissariat of Finance of Kirghizia. At the same time he lectured at the Finance Institute and at the Communist Party School. In 1944 Liberman was transferred to Moscow, where he worked at the Research Institute of Finance. The following year the government of the Union of Soviet Socialist Republics bestowed upon Liberman the Medal for Valiant Labor during World War II.

Upon his return to Kharkov in 1947, Liberman was appointed to the chair of economics of the engineering industry at the Kharkov Institute for Engineer-Economists. He also lectured on finance and the circulation of money. As before, he divided his time between teaching there and conducting research at various Ukrainian engineering works. Out of this research grew two monographs that Liberman published in 1950: *Cost Accounting at an Engineering Works* and *Economic Management of Socialistic Enterprise.* These works contained the basis of Liberman's later suggestions for economic reform. In 1956 he was awarded the degree of Doctor of Economic Sciences, after submitting as his thesis *The Profitability of Socialistic Enterprise.* A year later he was appointed professor at the Kharkov Institute.

Liberman's proposals for economic reform were published in 1956 and 1959 in the *Bolshevik* (now entitled *Kommunist*), the main theoretical and political journal of the Central Committee of the Communist party of the Soviet Union. At first they attracted little attention. Gradually, however, his central idea of using profits on invested capital as the chief criteria in assessing the activity of socialistic enterprises came to the attention of some of the key economists in Moscow who had already been rethinking Soviet economic policy. Perhaps the most important of these was Vasily Nemchinov, a mathematician long regarded as the dean of Soviet economists. Nemchinov saw in Liberman a potential standard bearer for economic reform and invited him to Moscow. In 1962, when the Soviet economy's worsening condition necessitated action by the Kremlin, Nemchinov persuaded Premier Nikita S. Khrushchev to allow Liberman to air his views in *Pravda.* On September 9, 1962 *Pravda* printed Liberman's seminal article "The Plan, Profits, and Bonuses," marking the beginning of a new Soviet economic era, which came to be known in the West as the age of "Libermanism."

In the article Liberman recommended that profit replace output as the basis for determining plant efficiency, arguing that "the higher the profits, the greater the incentive" to quality and efficiency. Liberman maintained that "what is good for the factory is good for the society" and proposed bonus payments to workers and managers of industrial enterprises that overfulfill their profit plan. Up until then bonuses were awarded for the overfulfilment of output goals, a policy that led to an unnatural situation in which plant managers deliberately set low goals that they were sure to overfulfill. Liberman also argued for greater autonomy for individual factories and for an end to detailed planning of all plant activities from above, which had resulted in endless red tape and long postponement of major decisions. Thus, according to Liberman's plan, individual factories would be free to set their goals in response to real demand as reported by retailers. Attacking the conservative bureaucrats who decried his plan as capitalistic, Liberman compared them to the local administrators of an earlier age "who opposed the introduction of the motor car in their districts on the ground that motor cars should be kept out until horses got used to them." The debate conducted via letters and articles in *Pravda* following publication of Liberman's article in general favored Liberman. Khrushchev himself was thought to be decidedly sympathetic. Shortly thereafter, two garment manufacturing plants, the Bolshevik in Moscow and the Mayak of the Gorky region, began to make a very successful switch to Libermanism. In September 1964 debate over the Liberman plan started up again, with Liberman once more stating his case in *Pravda*.

Communist party Secretary Leonid I. Brezhnev and Premier Aleksei N. Kosygin, a first-rate economist, took over power from Khrushchev in late 1964. They, too, favored Liberman's experiment, and in January 1965 the government announced that 400 factories would be placed on the profit plan before the month was over. By the end of the year one-third of Russia's consumer factories were to be brought into the Liberman system. A number of suppliers of raw materials, such as textile mills and leather factories, were also switched. An entire geographical area—the Lvov region, whose heavy industries include coal mining—was also placed on the Liberman plan.

In 1966 Russian statistics showed that factories under Liberman's reforms wound up with their sales increased by 11 percent, profits up 25 percent, and productivity up 8 percent—all well above the Soviet average. On the other hand, in 1966 and 1967, it became clear that the reforms were proceeding behind schedule, indicating that the opposition of bureaucrats and central planners was still very much in evidence, and that these conservatives were maintaining a tight rein over two key factors: the allotment of raw materials and the setting of prices. The programs also suffered from a shortage of qualified managers. Nonetheless, by the beginning of 1968 about 6,000 businesses were operating on the Liberman system, and it was reported that officials expected to complete the changeover by the end of 1969.

Once when denouncing those critics at home and abroad who referred to his thinking as "capitalistic," Liberman described them as "snipes in the swamp." Most Western economists acknowledge that Liberman is correct in his denial that his ideas undermine Communism. His plan still calls for central planning authorities that would set overall goals, taking into account the population of a region and its likely growth, its special needs and facilities, and similar matters. In other words, individual factories are still ultimately responsible to the state, not to private individuals. As Liberman put it during an interview with a correspondent for the Viennese journal *Die Presse* (as reported in the *Christian Science Monitor*, August 20, 1965): "There is an essential difference between our profit and profit of a private enterprise. . . . In a socialist society there is no private ownership [of means of production]. Hence no one can take profits from industry for himself and turn them into capital. Profits in this country go into the national budget and are used for the needs of all of society."

Since 1963 Liberman has spent most of his time at Kharkov State University, where he lectures on industrial statistics and the application of mathematical statistics for analyzing production. During the course of his teaching career he has been the adviser of some forty graduate students in economics. In 1963, also, he became a consultant to and a member of the U.S.S.R. Academy of Sciences and the scientific council of the Economics Institute of the Ukranian Science Academy. He is not a member of the Communist party, but he takes part in economic conferences sponsored by the party.

Liberman's bibliography runs to over thirty publications, including *A Handbook of Economics and Management of Machine-Building Enterprise* (1961 and 1967). His latest work, *Economic Methods of Raising the Efficiency of Social Production*, was scheduled for publication in 1968. His articles on questions of economic policy have appeared in professional journals of the United States, Great Britain, and other Western countries; and he has lectured on the same subjects in Italy, Czechoslovakia, and the United Arab Republic.

In the late 1920's Evseĭ Liberman married Regina Gorowitz, and they have a daughter, Helene. Mrs. Liberman, who was the accompanist of the violinists Nathan Milstein and David Oistrakh, teaches piano at the Kharkov Conservatory. Liberman shares his wife's interest in music, and he is an avid reader who has a library of over 2,000 books, about a quarter of which are in English. He also reads French and German. Liberman is a large, jovial, pleasant-looking man, with blue eyes and sparse, formerly blond hair. His outdoor recreations are playing tennis and badminton and swimming at his favorite Baltic resorts of Riga and Parnu. A self-effacing scholar, he dislikes the Western labeling of Soviet economic reform as "Libermanism." He wrote in one of his articles that his ideas are the result of collective work, that "it is due only to ignorance that all the titanic research and the entire generalization of practical experience is reduced to the invention of an individual scientist."

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LIMÓN JOSÉ (ARCADIO) (lē-mōn′ hō-sā′)

Jan. 12, 1908- Choreographer-director; dancer; teacher
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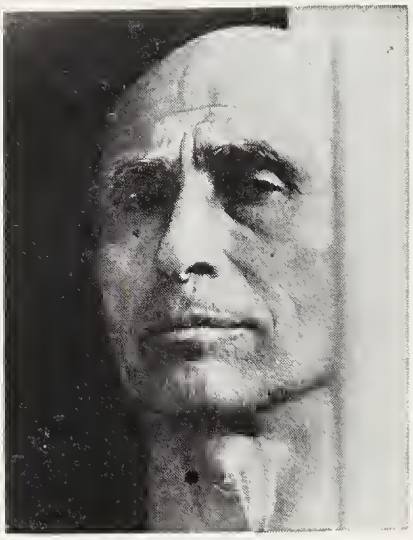
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1953.

Long preoccupied with dance as an act of faith that deals with the eternal contest between angel and devil in mankind, José Limón has become, as both performer and choreographer, a leading spiritual force in modern dance in the United States. A legatee of the Isadora Duncan-Doris Humphrey-Martha Graham tradition, Limón has pursued their



JOSÉ LIMÓN

vision of an indigenous American dance form that is both Dionysian and tragic, and to it he has added elements from his own Mexican background. Limón has been anxious to create a masculine style for male dancers—a style that he himself exemplifies. He has written about his own work: "I try to compose works that are involved with man's basic tragedy and the grandeur of his spirit. I want to dig beneath empty formalisms, displays of technical virtuosity, and the slick surface; to probe the human entity for the powerful, often crude, beauty of the gesture that speaks of man's humanity." In recent years Limón has been a member of the dance faculty at the Juilliard School of Music in New York City.

José Arcadio Limón was born on January 12, 1908 in Culiacán, Sinaloa, Mexico. With his parents, Florencio and Francisca (Traslavina) Limón, he moved to Arizona in 1915, and later to Los Angeles, where he grew up. From his father, a musician and orchestra director, Limón inherited a deep love of music, and from his devout mother he acquired a sensitivity to the beauty of church ritual. José Limón had always been interested in painting, and after attending the University of California at Los Angeles for part of a year, he went to New York in 1928 to study at the New York School of Design. There he found that the baroque mysticism and strength of painters whom he admired, like El Greco, were out of fashion, and students were imitating the French moderns. According to dance critic John Martin, "He felt that what would be expected of him as a painter was an utter impossibility, that he was an anachronism." In despair, he left art school and drifted for a time without purpose.

Friends suggested that he study dance, but the Mexican folk dances and the tap and ballet dancing he had seen impressed him as "something for girls to do." Then he was taken to a performance by the great German modern dancer Harald Kreutzberg. In Limón's words, "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and a towering majesty, dance . . . dance as Michelangelo's visions dance and as the music of Bach dances." The next day José Limón enrolled for classes at the Doris Humphrey-Charles Weidman Studio. He proved an apt pupil, and by 1930 he was dancing in the chorus of Norman Bel Geddes' modernized version of *Lysistrata* on Broadway, and he had shown his own *Études in D flat Major,* a duet for himself and Leticia Ide, set to music by Scriabin, at private recitals at the Humphrey-Weidman Studio. Limón's first choreographed composition to be performed publicly, in the spring of 1931, was a solo to two preludes of Reginald de Koven.

From 1930 to 1940 José Limón studied and danced with Doris Humphrey and Charles Weidman. During that apprenticeship he became a powerful dancer and learned his craft of choreography. In the early 1930's he choreographed and danced in several Broadway shows, but he concluded that "the commercial form and the serious form of modern dance were incompatible," and after the 1930's he devoted himself exclusively to concert dance. Limón organized the Little Group, an offshoot of the Humphrey-Weidman company, which gave several independent recitals. His first recognition as a choreographer of special promise came in 1937, when he was awarded a fellowship at the Bennington School of Dance. *Danza de la Muerte,* inspired by the Spanish Civil War, was the result of that summer's work. Premièred at the Vermont State Armory in Bennington, it was Limón's first group dance in the serious vein.

Limón left the Humphrey-Weidman company from 1940 to 1942 to tour the West Coast in a joint program of dances with the former Martha Graham dancer May O'Donnell. In December 1942 he returned as a featured dancer to Miss Humphrey's company, in an extremely successful series of all-Bach concerts. Those programs included the first performances of Limón's solo, *Chaconne in D Minor,* the success of which was attributed by critic Margaret Lloyd to the fact that the chaconne as a dance form had originated in Spain, and that the music was by his favorite composer.

The following spring, in six performances at the Humphrey-Weidman Studio, Limón "took his place unquestionably as one of the important artists in the contemporary dance, richly fulfilling . . . all the promise of his early career," as John Martin wrote in the New York *Times* (April 4, 1943). At that point, however, he was inducted into the United States Army. During most of his two-year military career Limón directed and danced in shows for Special Services, and toward the end of the war, while stationed in Brooklyn, he laid the foundation for his future concert work. Doris Humphrey and Charles Weidman had ended their long association, and Miss Humphrey had retired from the stage because of illness. Forming a trio with Beatrice Seckler and Dorothy Bird, Limón placed it under the artistic direction of Doris Humphrey. Their New York debut took place at the Humphrey-Weidman Studio Theatre on May 20, 1945, in a concert featuring five Limón works, including the première of the *Vivaldi Concerto in D Minor.* After witnessing their appearance, John Martin wrote that "the future of the

American dance looks measurably brighter than it did." The personnel and size of the group were to change, but the pattern was set: under the strong guiding hand of Doris Humphrey the company would produce Limón's and Humphrey's works for thirteen years, until her death in 1958.

Doris Humphrey's first works for the Limón group had their première in July 1946 at Bennington College. They were *Lament for Ignacio Sanchez Mejías* and *The Story of Mankind*. In the *Lament*, the story of the fatal goring of a bullfighter, based on a poem by García Lorca, Limón created one of his most celebrated roles. Those works, together with the *Chaconne* and the *Vivaldi Concerto*, were repeated in January 1947, when the company made its Broadway debut at the Belasco Theatre. The engagement marked the first appearance with the company of guest artist Pauline Koner. Miss Humphrey's *Day on Earth* had its première in a concert at the New York City Center in December 1947. In 1946 José Limón became an American citizen.

Teaching had always been an economic necessity for José Limón, especially after he formed his own company. In the summer of 1948, with the opening of the Connecticut College School of Dance and American Dance Festival in New London, he acquired a permanent summer home for teaching and performance. For twenty seasons his company has been in residence at the school, where he has also been a faculty member. Both he and his wife now serve on the school's advisory board.

In the spring of 1949, in a short season at the Ziegfeld Theatre in New York, the company gave the first performances of Limón's *La Malinche*, based on a Mexican legend. Lucas Hoving had joined the company, and *Malinche* was the first of many dramatic dances in which Hoving and Limón played opposite each other as representatives of conflicting forces. Their contrasting and complementary dance personalities were brought together superbly in *The Moor's Pavane*, choreographed to music by Henry Purcell, which premièred on August 17, 1949 at the American Dance Festival. Generally thought to be Limón's masterpiece, the work set the story of Othello within the framework of a courtly dance, and was danced by Limón as the Moor, Hoving as Iago, Pauline Koner as Emilia, and Betty Jones as Desdemona. In the New York *Times* (December 16, 1949) John Martin called it "a magnificent piece of dance theatre . . . one of the major works in contemporary dance repertory." *The Moor's Pavane* won the 1950 *Dance Magazine* award for achievement in choreography. The 1950 American Dance Festival saw the première of *The Exiles*, Limón's duet on the flight of Adam and Eve from Paradise. During the early 1950's José Limón was at the height of his powers as a dancer. Walter Terry, writing in the New York *Herald Tribune* (December 16, 1949), called him "the first male dancer of our era," and John Martin said in the *Times* (April 12, 1953), "His dance is that of a strong and mature man in command of all his powers, and it gives a completely new meaning and range to male dancing."

In 1950 he was invited by the Mexican government to teach, choreograph, and perform with his company at the Instituto Nacional de Bellas Artes in Mexico City. The composer Carlos Chavez and the artist Miguel Covarrubias had formed the modern-oriented Ballet Mexicano, and for that group Limón choreographed *Los Cuatro Soles (The Four Suns)*, *Tonanzintla*, and *Diálogos*, performed at the Palacio de Bellas Artes in March 1951. He returned there the following fall to do *El Grito;* with music by Silvestre Revueltas, and he revived *There is a Time* for the group in 1961. Limón was offered a permanent post as director of the National Academy of Dance, but he declined, preferring the more difficult, but independent, life of an unsubsidized dancer in the United States.

The Limón company premièred Doris Humphrey's *Night Spell* in 1951, and *Ritmo Jondo* in 1953. Limón's *Variations on a Theme*, later called *There is a Time*, with an original, Pulitzer prize-winning score, *Meditations on Ecclesiastes* by Norman dello Joio, was first performed in April 1956. Limón composed a number of works for an all-male group, notably *The Traitor* (1954), a dance on the betrayal of Christ, with Lucas Hoving as The Leader and Limón as The Traitor; and *Emperor Jones* (1956), based on Eugene O'Neill's play and commissioned by the Empire State Music Festival, with an original score conducted at the première by the composer, Heitor Villa-Lobos.

Limón's visits to Mexico were a prelude to four important foreign tours. In the fall of 1954 the José Limón company became the first group to travel under the State Department-ANTA Cultural Exchange Program, performing in four South American cities. In 1957, again under the auspices of the State Department, they made a five-month tour of Europe and the Near East. The government sent them to South and Central America for twelve weeks in 1960, and to the Far East for a similar period in 1963. Because of his appealing choreography and his own magnetism, Limón amply fulfilled the aim of the cultural exchange program as an unofficial United States ambassador abroad. It was largely owing to his successful foreign tours that he received the *Dance Magazine* award for 1957 and the Capezio award in 1964, which was presented by Lucius Battle, Assistant Secretary of State for Cultural Affairs. Limón and his wife were invited by President John F. Kennedy to a White House luncheon in December 1962 for President Jorge Alessandri of Chile. In February 1967, at the invitation of President and Mrs. Lyndon B. Johnson, the original cast of *The Moor's Pavane* was reassembled to perform at the White House for King Hassan II of Morocco.

Missa Brevis, one of Limón's greatest works, was a direct result of his 1957 European tour. Limón has called it "an act of expiation" for the horror of war-torn Europe and a symbol of the enduring faith of the human spirit. Set to Zoltán Kodály's 1945 *Missa Brevis in Tempore Belli*, it was first performed at the Juilliard School in April 1958. *Missa Brevis* also marked the beginning of Limón's interest in choreographing for a large group. He has been able to indulge his continuing desire "to see big masses, the symphonic dimension," by using his students at the Juilliard School, where he has been a member of the faculty since 1953. Among Limón's recent large works are *A Choreographic Offering* (1964), a tribute to Doris Humphrey; *My Son, My Enemy* (1965), commissioned by the Rockefeller Foundation; *The Winged* (1966); and *Psalm* (1967), based on a theme from André Schwarz-Bart's novel, *The Last of the Just*. When the Juilliard School staged a Paul Hindemith festival of opera and dance in March 1963, with the composer conducting only a few weeks before his death, Limón choreographed *The Demon* to Hindemith's dance-pantomime on the fall of Lucifer.

In 1960 José Limón received an honorary Doctor of Fine Arts degree from Wesleyan University. In 1964 he was chosen as artistic director of the American Dance Theatre, an attempt to provide a repertory company for modern dance, which had its debut at the New York State Theatre in Lincoln Center under the sponsorship of the New York State Council on the Arts. In February 1966 the Limón company gave three performances of *Missa Brevis* and *Choreographic Offering* at the Washington (D.C.) Cathedral, and they returned there in February 1968 for a week of repertory. In 1966 Limón was awarded a $23,000 grant for choreography by the National Council on the Arts.

On October 3, 1941 José Limón married Pauline Lawrence, a former Denishawn dancer who served as pianist, designer, and manager for the Humphrey-Weidman company throughout their career. Mrs. Limón still designs costumes for the Limón company and acts as her husband's personal manager. The Limóns live in a West Side New York apartment-hotel, and they have a farm in western New Jersey. Limón, at sixty, is still an impressive figure. Six feet one inch in height and weighing 165 pounds, Limón still has a magnificently trained body, and, although he has turned over some of his roles to his young protégé, Louis Falco, he still appears in many dances. His almost complete baldness has emphasized the nobility of his face, with its deep-set eyes and sculptured cheekbones. Offstage Limón seems uncomfortable in a suit, and is more often seen dressed in woolen tights, a heavy sweater, bulky wool socks, and old ballet slippers, with a towel slung around his neck, moving briskly from class to rehearsal with the turned-out gait of a dancer. He is attentive to all around him, and his typical greeting is a massive embrace or a courtly bow.

Although he has belonged to no religious denomination since the rebellion of his youth, Limón now describes himself as "either the most Catholic atheist or the most atheistic of Catholics." One of his favorite writers is Ralph Waldo Emerson, who shares Limón's own belief in "man's golden perfectibility," and his favorite composer is Johann Sebastian Bach, whose concern with the divine architecture of music has contributed so much to Limón's own efforts to communicate divinity through dance.

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LOPEZ, TRINI(DAD, 3D)

May 15, 1937- Singer
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Since 1963, when his "surf" sound suddenly filled the discotheques of the world with "If I Had a Hammer," the name of Trini Lopez has seldom been missing from the top ten singers on the pop record charts. Lopez is known for his renditions of uptempo tunes, such as "Sinner Man," in a style that might be classified as Latin folk rock. His voice is not extraordinary in either timbre or range, but it is pleasant, and in combination with the pulse of his amplified guitar it can be hypnotic. At his nightclub and concert performances, where the enthusiasm audible in his music is also visible in the guileless writhing of his body and the expression of boyish joy on his face, he generates an atmosphere in which the most inhibited of audiences succumb to foot-thumping.

Trinidad Lopez 3d was born of Mexican parents in Dallas, Texas on May 15, 1937. Of his parents Lopez has said: "They worked and struggled together just to survive. They plowed fields together. My mother washed clothes on the rocks in the river. You can't imagine how hard it was." His father eventually became superintendent of maintenance at Southern Methodist University, but for many years he eked out a bare subsistence for his family at a variety of common laboring jobs. The family lived in a one-room house in Dallas' Spanish-American slum ghetto, and Lopez spoke mostly Spanish until he entered high school. He has four sisters and one brother, Jesse, a singer and tenor saxophone player who has begun his own recording career under Trini's guidance. His parents now live in a comfortable home in Dallas that he bought for them.

Lopez was only eleven when, with his father's encouragement, he made up his mind that he would become a musical star. His father, himself a guitarist and singer, bought him a $12 guitar and Lopez taught himself to play and sing by observing his father and listening to Frank Sinatra and Ray Charles records. In adolescence he formed his own combo, which at first worked for a pittance in a Mexican restaurant and eventually won engagements at the Ci Pango in Dallas and at other big nightclubs in the Southwest. In 1960 Lopez took his combo to Los Angeles, but the only booking he could get was a single for himself at Ye Little Club. He had never worked alone before, but he needed the money and took the job. His engagement at Ye Little Club, originally limited to two weeks, lasted for one year.

Following his extended run at Ye Little Club, Lopez performed at Ciro's, P. J.'s, and other nightclubs in the Los Angeles area. Don Costa, the musical director of Reprise Records (a subsidiary of Warner Brothers-Seven Arts Records), heard him at P.J.'s, taped his act, and played the tape for Frank Sinatra, the principal owner of Reprise. In April 1963 Lopez signed an exclusive contract with the record company. About the same time, Lopez caught the attention of George "Bullets" Durgom, one of the most successful personal managers in show business, who signed him to a long-term contract.

The tape that Costa had made at P.J.'s became Lopez' first album for Reprise. Released in June 1963 with the title *Trini Lopez at P.J.'s*, it included Lopez' renditions of "Bye Bye Blackbird," "Cielito Lindo," "A-Me-Ri-Ca," "This Land is Your Land," "What'd I Say," "La Bamba," "Granada," "Gotta Travel On," "Down by the Riverside," "Marianne," "When the Saints go Marching In," "Volare," "Unchain My Heart," and "If I Had a Hammer." The album sold 1,000,000 copies, and one of the cuts in it, "If I Had a Hammer," released as a single, reached international sales of 4,500,000.

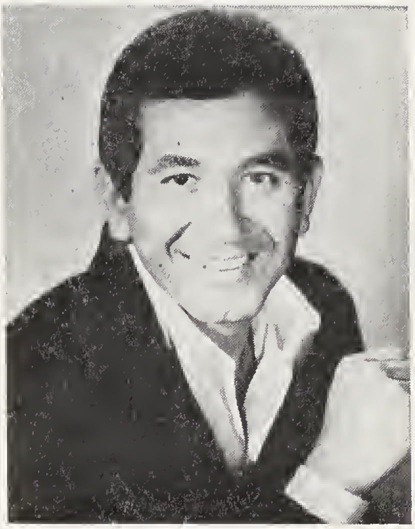
In late 1963 and early 1964 Lopez toured Europe, performing for standing-room-only audiences at such theatres as the Olympia Music Hall in Paris, where Maurice Chevalier went backstage to congratulate him and Brigitte Bardot asked for his autographed picture. By mid-1964 he had accrued half a million dollars and was earning $5,000 a week. In June 1964 he made his New York debut at Basin Street East, backed by his own eleven-man orchestra, which included his brother Jesse. Leonard Harris wrote in the New York *World-Telegram and Sun* (June 10, 1964): "His phrasing is impeccable and his approach to a tune completely original." The reviewer for *Variety* (June 17, 1964) commented on his playing of the electric guitar: "He plays it so well that the musical instrument becomes a basic part of his singing rather than a decorative prop."

"The significant thing about the Basin Street engagement," Bill Whitworth wrote in the New York *Herald Tribune* (June 14, 1964), ". . . is that he is working on women, not just teen-agers. . . . One thing that is helping him reach such a wide audience is that he sings none of the rock 'n' roll tunes about hubcaps and tragic love in fourth period math. All he shares with the rock groups is the rock rhythm. On top of this he puts Spanish words, old favorites, blues, new hits, and a nice stage personality."

Lopez' itinerary in succeeding years included the Off Broadway Club in San Francisco, Harrah's in Reno, the Flamingo and the Riviera in Las Vegas, the Palmer House in Chicago, the Latin Casino in Camden, New Jersey, and concert stages in South Africa, Australia, the Philippines, and Japan. He was a guest on the television shows of Jack Benny, Ed Sullivan, Carol Burnett, Andy Williams, and Dean Martin, and on August 8, 1967 he was host on the CBS television network show *Spotlight*.

In the five years following the release of *Trini Lopez at P.J.'s*, Lopez has cut twelve albums, all on the Reprise label: *More of Trini at P.J.'s, Trini Lopez on the Move, The Latin Album, Trini Lopez Live at Basin Street East, The Folk Album, The Love Album, The Rhythm and Blues Album, The Sing-Along World of Trini Lopez, Trini, The Second Latin Album, Trini Lopez' Greatest Hits,* and *Trini Lopez in London*. Lopez' regular accompanists are Dave Shriver on bass guitar and Gene Riggo on drums.

In the Frank Sinatra-Dean Martin film comedy *Marriage on the Rocks* (Warner, 1965), Lopez, appearing as himself, sang "Sinner Man." His second motion picture role was that of Pedro Jiminez, one of the twelve thugs reprieved from prison to undertake a dangerous World War II commando mission in *The Dirty Dozen* (MGM, 1967). In the Jiminez role he sang "The Bramble Bush." "The movie industry . . . fascinates me. . . ," Lopez told an interviewer for *Coronet* (August 1967). "I'd love to do a Western. I like rugged things. I like Anthony Quinn roles. I like comedy very much, too, but I would like to do dramatic roles and then comedy."


TRINI LOPEZ

Lopez has investments in real estate, two shopping centers, Trini Lopez Guitars, and a music company, Tri-Don Music, Inc. One of the greatest satisfactions he derives from his affluence is the opportunity it gives him to help his family. He is paying his brother Jesse's way as a music student at North Texas State College, for example, and he lavishes such gifts as automobiles on his parents. Honors bestowed on Lopez include a Golden Record for his success with "If I Had a Hammer" in 1963 and the Dallas Man of the Year Award in 1967.

Trini Lopez, reputed to be one of the best dressed men in show business, is five feet eleven inches tall, weighs 150 pounds, and has brown hair and black eyes. His speech retains a slight Spanish accent. Lopez is unabashed in confessing his delectation for the opposite sex, and he has escorted a succession of some of the most beautiful women in the entertainment world. "I haven't wanted to get serious," he said in the *Coronet* interview, "because I have some goals that I want to reach [first]. . . . Maybe it's because I'm Catholic, and I feel when I get married it must be for good. . . . To me, that would be the ultimate in happiness—to share my life with someone." Lopez' recreations are going to movies, watching television, playing golf, and water skiing. He does not smoke or drink.

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LOUIS, MURRAY

Nov. 4, 1926- Dancer-choreographer
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During the past two decades Murray Louis, the avant-garde director of his own dance group and associate director, with Alwin Nikolais, of the Henry Street Playhouse Company on New York's Lower East Side, has stimulated the growth of a major dance institution. He has also developed his own dancing and choreographic idiom—a depersonalized and antiromantic style that proclaims him as a disciple of his teacher and associate, but with ideas distinctively his own. Renowned for his formidable technique and perfect muscular control, Louis is now recognized as one of the greatest modern dancers in the United States today and as one of the leading athletes of modern dance. Like such famous comic mimes as Charles Chaplin and Marcel Marceau, Louis has captured the meaning of body movement and invests every gesture with maximum significance. His choreography, whether transparent or opaque to the viewer, can be counted on to display wit, originality, and a highly developed sense of the absurd.

The son of Aaron Fuchs, a baker, and Rose (Mintzer) Fuchs, Murray Louis was born Murray Louis Fuchs on November 4, 1926 in Brooklyn, New York. He has a brother, Rubin, and three sisters, Frances, Ethel, and Clair. Murray Louis grew up on Manhattan's Lower East Side, near the Henry Street Settlement Playhouse, where, like many another poor but bright child, he based his early cultural education upon what he has called the "three M's": Macy's, the Metropolitan Museum of Art, and ten-cent movie matinées. Macy's Department Store and the movies acquainted him with found objects, melodrama, and sentimental musicals; the Metropolitan Museum of Art taught him that through mobiles, art could be made to dance. Louis had no formal dance training until he was twenty-one, but he considers himself a dancer by nature, and as a child he amused himself and entertained others with imitations of his movie idol, Fred Astaire. His sister Ethel, who was studying dance at the time, took him to modern dance concerts, but he felt no desire to take classes himself.

In 1943 Murray Louis graduated from Tilden High School in Brooklyn, and the following year he was drafted into the United States Navy. As a seaman first class with yeoman training, he was chosen for naval intelligence duty in San Francisco, where he was stationed until he was discharged in 1946. Remaining in the Bay Area, he danced in local nightclubs for several months until he became interested enough in serious dancing to enroll for classes with the modern dancer-choreographer Ann Halprin. Miss Halprin, whom Louis calls a dancer of great kinetic sensitivity, was then evolving the avant-garde concepts that she uses today. When Louis showed a desire to probe even more deeply into the principles of movement, Miss Halprin suggested that he study at the Colorado College Summer School of Dance, at Colorado Springs, headed by Mary Wigman's disciple Hanya Holm.

It was at Colorado College in the summer of 1949 that Louis first met and began to study with his most influential teacher, Alwin Nikolais. The German style of modern dance, developed by Mary Wigman and her descendants, Hanya Holm and Nikolais, is based on an exploration of the movement possibilities of the human body in terms of dynamics, space, and time, rather than on any specific patterns of technique. Today Murray Louis is perhaps the foremost dancing exponent of that style.

At the end of the summer of 1949 Louis joined Nikolais in New York, where Nikolais had recently become co-director of the Henry Street Playhouse. During his first two years back in New York, Louis took dance classes at the Playhouse and attended New York University, where he earned a B.S. degree in 1951 with a major in speech and theatre. In 1951 he was invited to head a new children's dance department at the Playhouse, and he has served on its teaching staff continuously since that time.

Murray Louis' dancing and choreographic careers have developed at the same time. He has been a principal dancer in the Alwin Nikolais Dance Company since it was founded in 1951. Since all Henry Street dancers are encouraged to experiment independently, Murray Louis made his debut as a choreographer in March 1953 at the Playhouse, sharing the program with Gladys Bailin. Of his four works on that concert, a solo, *Antechamber*, which critic Louis Horst in *Dance Observer* called "a strongly dramatic projection in silhouette and shadow," was repeated in the fall of 1955 when Louis gave his first full concert. In addition to a number of solos, Louis presented several group works for which he recruited dancers from the Alwin Nikolais company. Up to the present time, all Henry Street choreographers have drawn from the same pool of dancers who are trained in the special movement style taught at the Playhouse.

Murray Louis has said that his early choreography was simple, personal, and poetic. Among those works were the solos *Man in Chair* and *Figure in Grey* (1955), and *Harmonica Suite* (1956). In the latter piece, which has since been renamed *Reflections*, Louis exhibited his innate musicality and his ability to project an idea through non-literal movement. Doris Hering of *Dance Magazine* (January 1957) described the piece as follows: "To casual fragments of harmonica jazz, he created an atmosphere of silent laughter, as though his whole body were responding to a remembered joke."

Out of those early vignettes grew a series of more ambitious works in a more theatrical style. They include *Odyssey* (1960), "a colorful and theatrically effective itinerary of symbolic parallels," in the words of Louis Horst; *Corrida* (1956); *Entre-Acte* (1959); and, perhaps the best known, *Journal* (1957). Critic John Martin, writing in the New York *Times* (November 24, 1957), called *Journal* "moving and highly impressive," and later (June 22, 1958) characterized it as "a subtle, intuitive, far from literal evocation of the internal world of a single individual."

As his own performing skill evolved, Louis felt less need to structure his choreography within a specific program, situation, or characterization. He began to explore pure motion in *Facets* (1962), a duet with Gladys Bailin; and time, in the quartet *Interims* (1963). Writing of *Facets* in the New York *Herald Tribune* (November 24, 1962), critic Walter Terry commented on its "designs created in space by bodies obeying the commands of the mind rather than the compulsions of the heart." A year later (November 30, 1963), the same critic wrote that the sculptural patterns of *Interims* were "enhanced by all manner of rhythmic variations. . . . Mr. Louis knows the value of contrasts, of movement surprises, of giving a phrase of action [an] unanticipated twist." The solo *Transcendencies,* which had its première in April 1964, at a joint concert with Louis' Henry Street colleagues Phyllis Lamhut and Bill Frank, was acclaimed by Terry in the New York *Herald Tribune* (April 13, 1964) as an "absorbing new creation" in which "the dancer was a mask-like figure who seemed determined to transcend the confines of a world."

In keeping with the special sensitivity of the Henry Street dancers to their temporal and spatial environment, Murray Louis is often inspired by natural phenomena and fascinated not only by the beauty of natural forms, but also by the ecological relationships of plants, animals, and their habitats. His 1964 *Landscapes,* choreographed in sections while he and his company were touring across the United States, directly reflects that interest. According to Walter Terry, writing in the New York *Herald Tribune* (November 21, 1964), the various sections of the dance, titled "Reeds, Bird Calls, Twigs, Animals and Water Bugs," proclaimed their relationship to nature without being literal. Terry commented: "The outlines, the characteristics, the peculiarities, the beauties of forms existing outside the body have been translated or, perhaps, reoriented to the dancing body's capabilities."

Kinetic humor is always present in Louis' work, especially in the quirky way that he diverts a movement phrase away from its predictable conclusion into a surprising new direction. Jean Battey, the dance critic of the Washington *Post* (November 8, 1966) has noted that Louis as a dancer has "somehow distilled the essence of movement of the great mimes—Chaplin and Marcel Marceau—and caught its impulse in broader dance terms." As a choreographer he occasionally creates outright comic pieces, of which *Junk Dances* (1964) is probably the most outstanding example. Allen Hughes of the New York *Times* (November 29, 1964) described the piece after its première as "a lampoon of the advertising slogans of billboards and airwaves, of fads and of some of the behavior they induce." Louis himself views *Junk Dances* as a sentimental piece. "It's like going into an attic and screaming with laughter at some of the things you find," he has said.

Today, more than ever, Murray Louis' choreographic concern is with the dynamics of the contemporary environment. "Everyone has to live in this environment," he says, "but each kind of person taps a different kind of excitement from the energy around him. These are social ideas, but the dances are not social comment." He has two new works in progress: *Go 7,* which was previewed in St. Louis in the fall of 1967; and *Crumble,* part of which he performed in Los Angeles in April 1968 during the first solo concert of his career. That concert, given at California State College, was extremely successful, according to the West Coast correspondent for *Dance Magazine* (May 1968), Viola Hegyi Swisher, and included *Reflections, Concerto* (1966), and *Chimera* (1966).

MURRAY LOUIS

Like Nikolais, Louis pays much attention to the décor for his dances, often commissioning special scenery and sculptures. As accompaniment he often uses electronic scores composed by Nikolais. He is, however, less concerned than Nikolais with creating a total theatrical environment in which dancers make up only one feature of the landscape. His concepts of movement are abstract but not dehumanized. A self-styled dance purist, he always makes the dancer the focus of his choreography. Early in Louis' career, John Martin pointed out in the New York *Times* (June 22, 1958) that "in the dimensions of Nikolais' [long-term integrated-theatre] approach Mr. Louis works diligently, but there is a personal passion about him that will not stay within the bounds of such patience. . . . [His work] employs excellently all the environmental dimensions of Mr. Nikolais' theory, but it comes through with a strongly personal entity that will not be downed."

Murray Louis is well known as a teacher, both at Henry Street Playhouse and in the communities and colleges where he has given master classes and special courses. In the fall of 1967 he was invited with his company for a three-week residency in the city of St. Louis, Missouri. Under the auspices of the local agency administering a federal grant for cultural enrichment in the public schools, Louis and his dancers gave classes and performances for students all over the city.

Reflecting on the experiment later, Louis told an interviewer for *Dance Magazine* (March 1968) that he felt the time allotted to the project was not enough. "Dance is an art form that takes time to be absorbed," he said. "You can't rush it." He also believes that groups unfamiliar with dance should be provided with an introduction to its aesthetics. To that end he has undertaken production of a film series, *The Art of the Dance,* in which he plans, in six half-hour segments, to show the scope of the dancer's materials and explain the technical uses of shape, time, motion, space, and dynamics. Louis hopes the films will be used by colleges and schools to enhance the understanding of dance by students and potential members of the dance audience.

Speaking of his own creative approach, Murray Louis has said: "I'm a gambler. Part of my involvement here at the Playhouse has to do with making a long shot pay off. Sometimes you can win if you change some of the rules of the game, if you make your own scene as we've done here. By becoming a fine performer I felt I could bring the dance art to wider audiences. In my choreography I work for the lusciousness of the movement, the pertinent dynamics. I can perform everything I choreograph—I get a full sounding of it on my own body, while some other choreographers have to look at it to see if it works. The movement phrases form themselves through my body the way a poet rolls words around before a sentence comes out."

Five feet ten inches tall and weighing 148 pounds, Murray Louis has brown hair and eyes, a ready wit, and a tendency to address everyone from dancers to telephone operators as "doll." With Nikolais he shares a spacious apartment on the Lower East Side and a country house in Southampton, Long Island, where he enjoys working in his garden. He is an avid reader and is widely informed on the trends and problems of his profession. His current enthusiasm is India, where he and his company recently completed a highly successful tour under the auspices of the United States Department of State Cultural Exchange Program.

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LUCE, CHARLES F(RANKLIN)

August 29, 1917- Utilities executive
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The Consolidated Edison Company of New York, Inc., the biggest private utility in the United States, has for many years also been the most troubled. Operating with higher overhead and meeting a higher demand than other power companies, Con Ed has, willy-nilly, traditionally charged higher rates, polluted more air, and created more ill will than companies elsewhere, and its feckless public relations policy has aggravated the public's antipathy toward it. But Con Ed has been trying to change, and the sincerity of its effort became clear even to its fiercest critics in March 1967, when the trustees brought into the chairmanship of the company that archdemon of private power mythology, a public power expert. The expert was Charles F. Luce, Undersecretary of the Interior, who had previously headed the Bonneville Power Administration, a federal agency that markets electricity in the Columbia River Valley. Under Luce, Con Ed is making progress in cleaning up both its image and the air over its smokestacks. For example, its contribution to air pollution in New York has been reduced to a point well below that required by law, and progress in Con Ed's development of clean, cheap, and efficient nuclear power has been accelerated.

Charles Franklin Luce was born on August 29, 1917 to James Oliver and Wilma Fisher (Grindell) Luce in Platteville, Wisconsin, where the father ran a furniture store and a mortuary. A polio attack suffered by Luce in childhood left him with one leg slightly shorter than the other. He attended public schools in Platteville, and one of his first jobs was that of meter reader for the local power company. After taking his law degree with honors at the University of Wisconsin Law School, in 1941, Luce did a year of graduate work at the Yale University School of Law on a Sterling Fellowship.

Ineligible for military service in World War II because of his leg, Luce worked in Washington, D.C. on the staff of the Board of Economic Warfare, in 1942, and as law clerk to Supreme Court Justice Hugo Black, in 1943. (He obtained the coveted latter position on the recommendation of Lloyd Garrison, one of his professors at Yale.) In 1944 Luce moved to the state of Washington with the intention of practising law there and eventually, he hoped, obtaining a federal judgeship. While fulfilling the residency requirement for the Washington State bar he worked for two years on the legal staff of the Bonneville Power Administration, a federal wholesaler of Columbia River power.

Setting up a law office in Walla Walla, Washington in 1946, Luce soon established a lucrative practice. His most celebrated and personally satisfying case during sixteen years of practice was one of the least rewarding financially. His clients in that instance were forty state prisoners who had been given life sentences as "habitual criminals" after three felonies. In behalf of the forty, Luce presented a brief to the state legislature and obtained sufficient modification of the state's third-felon law to free most of them.

When the Kennedy government took power in Washington in 1961, Luce, a Democrat, was appointed administrator of the Bonneville Power Administration. He supervised a system of twenty hydroelectric projects with a total capacity of 7,000,000 kilowatts marketed to 140 retailers, and he helped to persuade Congress to authorize the use of the nuclear reactor at Hanford, Washington for the production of electricity, a move strongly opposed by private power interests.

Beyond his duties within the BPA Luce lent his assistance to Secretary of the Interior Stewart Udall on a variety of natural resource problems in the West. For example, he helped to establish the Pacific Northwest-Pacific Southwest Inter-tie, a vast power transmission complex, and he negotiated the 1964 treaty with Canada for joint development of the Columbia River. President Lyndon B. Johnson, acting in accordance with the wishes of Secretary

Udall, appointed Luce Undersecretary of the Interior, effective September 13, 1966. One of Luce's most publicized acts as Undersecretary was the successful exertion of pressure on Midwestern oil companies to rescind a cent-and-a-half per gallon hike in the price of gasoline.

Luce had been in office in Washington only half a year when he was approached by officials of the Consolidated Edison Company of New York looking for a successor to Charles E. Eble, who was retiring as chairman and chief executive officer of the company. Luce agreed to accept the dual post in March 1967 and took it over four months later.

In going outside the private utility field to bring in a chief executive with a public power background, Con Ed knew it was chancing some loss of morale in the ranks of its own aspiring executives. But the company's need for revitalization of its inner organization and outer image was desperate. Regarding the inner structure, an independent specialist who studied the company before Luce's arrival recalled his first impression of it for Felix Kessler and Roger W. Benedict in the *Wall Street Journal* (August 26, 1968): "It was that this was probably among the worst-run companies in the world. Never had I seen such incapable people, at all managerial levels." The management consultant firm of Cresap, McCormick & Paget, after a survey of the 240 highest executive jobs at Con Ed, reported that seventy-one executives had no other responsibility than the supervision of one other executive each, and that valuable managerial time was wasted by an excess of executive committees and committee meetings. Other critics charged that the company payroll was bloated. They pointed out that Commonwealth Edison of Chicago, with annual revenues of about $716,000,000, had only 13,000 employees, and Con Ed, with revenues of approximately $930,000,000, had about 25,000 employees.

The steps that Luce has taken to revitalize management and streamline personnel at Con Ed include the lowering of the retirement age for executives (from sixty-eight to sixty-five), the importing of fresh young executive talent, and the elimination of 600 jobs through attrition in the first half of 1968 alone. Following the recommendation of Cresap, McCormick, & Paget, he had begun implementing a decentralization plan according to which the company will be broken down into six divisions, one for each of the counties that it serves (the five counties of New York City—New York, Kings, Queens, Bronx, and Richmond counties—and adjoining Westchester County).

The problems that Luce faces in internal reorganization seem minor in comparison with those that confront him in external relations. A writer in *Forbes* (October 15, 1967) reported: "Luce rightly considers Con Ed's problems inseparable from the fact that most New Yorkers think it can't do anything right—and doesn't want to. Con Ed has the highest rates in the nation. Yet, whenever the company attempts a move that eventually will permit a decrease in rates, New Yorkers don't support it. Since 1963, for example, Con Ed has been attempting to build a pumped storage plant at Cornwall [Storm King Mountain]. The state's conservationists have risen against it, claiming it will mar the Hudson Highlands." The writer quoted Luce: "When your customers believe that you're not really interested in their problems, your company is wide open for attacks on other unrelated matters. When you are attacked on a Cornwall project or the blackout [the great Northeast power failure of November 1965], a fellow who has called you three times and has been brushed aside will believe it. He'll believe anything."

CHARLES F. LUCE

Felix Kessler and Roger W. Benedict began their article in the *Wall Street Journal* with the story of one irate Con Ed client—whose service had been cut off as the result of a clerical error—and the undiplomatic reception his complaint received at Con Ed. "Almost everyone here has a Con Ed horror story," they wrote. Even when it isn't flagrantly at fault, New York City's huge gas, steam, and electricity utility seems to have a unique capacity for alienating its 4,200,000 customers, including the biggest customer of all, the city itself. "The complaints are familiar and legion: Con Ed charges the highest electric rates of any big-city utility, contributes a major share of New York's air pollution, noisily chops 40,000 holes in the streets each year, inefficiently operates an aging system that produces nearly 1,900 neighborhood power failures annually —and is rude in the bargain. Moreover, critics say, the company enjoys a highly permissive relationship with the Public Service Commission, the state agency charged with regulating utilities. Thus, they charge, the company acts as if it were a law unto itself."

Aside from his long-term efforts to reduce rates and air pollution, Luce has tried to improve public relations by such means as a more expeditious and courteous system for the registration of customers' grievances; the removal of the "Dig we must" signs from Con Ed's street excavations (because Luce discovered that people were blaming Con Ed for all city excavations and not just the one-third for which it was actually responsible): less conspicuous consumption in company overhead (for example, a reduction of the company's fleet of Cadillacs from four to two, with the substitution of a small Chrysler for Luce's own business transportation); and a new company slogan, "Clean Energy," to remove from the public mind the association between dirty air and Con Ed's smokestacks.

Under Luce, Con Ed has reduced the amount of sulphur dioxide that emanates from its smokestacks by substituting natural gas for coal, and Austin N. Heller, Administrator of Air Resources for New York City, has on many occasions praised the contribution that the company has thus made to cleaner air in New York City. But Con Ed will not be able to make further reductions in pollution, or even to maintain the present level (because the demand for kilowatts, now peaking at 7,000,000, is increasing at a rate of 300,000 annually) unless it is allowed to substitute nuclear power for fossil fuel. Since nuclear power is, in the long term, cheaper than fossil-fuel power, Con Ed officials point out that it will make possible a lowering of rates.

In 1968 Con Ed had only one nuclear generating plant in operation, at Indian Point on the Hudson River. Under expansion, that facility is expected to provide 2,200,000 kilowatts of electricity by 1971 or 1972, when the total capacity of Con Ed plants will be about 10,000,000 kilowatts. Since the demand at that time will be about 8,000,000 kilowatts, Con Ed will theoretically have reserves of 2,000,000 kilowatts for emergencies. But that reserve figure assumes reliance on superannuated, air-polluting gas and coal plants. "Our power needs can be met with these older plants through 1974," Luce has said, "but we don't want to do that. We want to clean up the air and get more efficient generation on the line as soon as we can." The Federal Power Commission has approved the construction of the giant pumped storage hydroelectric project at Cornwall, and it is expected to approve a nuclear plant that Con Ed plans to begin building on David's Island (Fort Slocum) near New Rochelle in 1972. After the development of Fort Slocum, the company wants to build at least two more nuclear plants, including an underground steam generating facility on Welfare Island in Manhattan's East River. (Unlike electricity and gas, steam cannot be piped in from plants outside the city, because condensation would take place along the way, turning the steam into water.)

Consolidated Edison leads the private power industry in assets ($3.7 billion) and rates (about $10 for average residential use of 250 kilowatt hours of electricity, compared with $5.50 in Los Angeles, $6.50 in Philadelphia, and $7.50 in Chicago), but it trails in net profits ($123,000,000 in 1967, a return of 7.5 percent on invested capital of $1.6 billion). The company's bond rating is relatively low, making borrowing costly. Its stock fell in price from $49.25 a share in 1965 to $33.87 in August 1968, and the number of investment companies holding the stock declined from fifteen in 1967 to eleven in August 1968. The company explains its high rates and relatively low net profits by citing the factors that make operation in New York City more expensive than elsewhere: the high city and state taxes it pays ($200,000,000 a year), the high cost of labor and construction, the necessity for putting many of its transmission cables underground, and alleged difficulties in dealing with the city bureaucracy. On December 13, 1968 members of Local 1-2 of the Utility Workers Union voted to accept a new contract with Con Ed, providing for increases in wages and overtime pay and in vacation and pension benefits, after they had struck the utility company for thirteen days. During that time essential services were maintained by 4,000 supervisors working twelve-hour days.

The presence of Luce has amplified the voice of community conscience in the world of free-enterprise power. "As public utilities," he said in a characteristic statement before the American Power Conference in April 1968, "we must not only provide good service to all upon just terms, but we must do so with due regard to protecting—even improving—the natural environment." His concern has also extended to the social and economic problems of the community, such as the need for jobs and job-training programs for minority groups. "Last year," he told a reporter for *Newsday* (May 21, 1968), "of new people hired about 30 percent were Negroes and Puerto Ricans, and the percentage this year is about the same."

Charles F. Luce married Helen G. Oden on October 24, 1942. The Luces have four children: James, Christina, Barbara, and Charles. Luce is a director of the Commerce and Industry Association of New York, the Empire State Atomic Development Associates, the Economic Development Council of New York City, and the Edison Electric Institute, and he is a life trustee of Columbia University. He is a member of the New York Urban Coalition, the Citizens Advisory Committee on Recreation and Natural Beauty, the Labor-Management Council of New York City, and the executive committee of the Northeast Power Coordinating Council. The Con Ed chief executive is youthful in appearance, with a face suggesting boyish candor and a hint of shyness. He likes to ride a bicycle and often pedals about New York inspecting Con Ed excavations. In addition to their home in Bronxville, the Luces maintain a summer cabin at Mill Creek, Washington. Luce's salary at Con Ed is reported to be $150,000, with another $50,000 in deferred compensation.

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MACDONALD, BRIAN

May 14, 1928- Ballet director; choreographer
Address: b. Harkness House, 4 E. 75th St., New York 10021

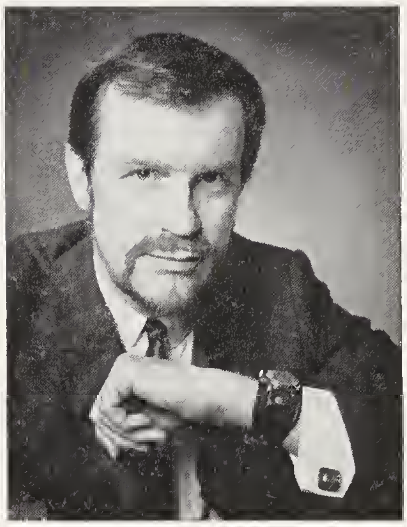
Brian Macdonald, the Canadian choreographer who heads the Harkness Ballet in New York, has had a diversified career in dancing, teaching, directing, creating, and staging ballets for companies in Europe and North America. From the beginning of his career in 1951, when he joined the National Ballet of Canada as a dancer, he has been associated with groups interested in developing unique styles and repertories, an aim well served by his eclectic, lively, and often witty creations, in which contemporary, classical, and folk idioms are used. He has a respect and affection for the ballet classics but feels that "ballet today is exciting . . . because it isn't afraid to leap onstage with a statement on any subject." Among his creations are *Rose Latulippe,* based on an eighteenth-century Canadian legend, and the tumultous *Time Out of Mind.* Macdonald's inventive spirit finds a congenial home in the Harkness Ballet, whose sponsor, Rebekah Harkness, encourages experimentation. He became director of the company in 1967, after more than two years as director of the Royal Swedish Ballet.

Brian Macdonald was born in Montreal, Canada on May 14, 1928, one of two sons of Ian Ronald Macdonald, director and sales manager for the Dominion Glass Company, and Mabel (Lee) Macdonald. His brother is Ian Stanley Macdonald, an executive of Air Canada. Brian Macdonald's interest in the performing arts began in childhood, when he taught himself to play the piano after taking a few lessons from his mother. Before he reached his teens, Brian was a radio quiz kid and an actor in radio dramas. He graduated in 1944 from Westmount High School in suburban Montreal and entered McGill University, where he studied history and philosophy. He took part in college dramatics and choreographed seven musical revues at McGill. When his extracurricular interests began to interfere with his studies, he dropped out for several years, returning to graduate with honors in English in 1953. From 1949 to 1951 he was employed as music critic for the Montreal *Herald.*

Although Macdonald did not begin his study of dance until he was almost twenty, through his proficiency as a figure skater he had developed the necessary strength and flexibility in the legs to compensate for his late start. His first dance teachers were Gerald Crevier and Elizabeth Leese. Chief among those outside the field of dance who contributed to his artistic development was Françoise Sullivan, the Montreal sculptor. It was an idea that she imparted to Macdonald in 1953 that later emerged as the ballet *Rose Latulippe.* Macdonald became a dancer with the Canadian National Ballet when that company was founded in 1951, and he remained with the company three years.

The effects of an arm injury that Macdonald sustained in 1953 limited his potential as a dancer and turned him more fully to a career in choreography. In 1954 he went to Montreal, where he became choreographer for the Canadian Broadcasting Corporation. In choreographing some 300 programs for the CBC Concert Hour and other television shows, he gained invaluable experience in a wide variety of styles. In 1956 he helped to found the Montreal Theatre Ballet, a small company that performed at the McGill University Theatre and toured the Canadian provinces. Members of the company also performed in his television productions.

In 1958 Macdonald moved to Winnipeg as visiting choreographer with the Royal Winnipeg Ballet, and the following year, when he stopped dancing altogether, he became the regular choreographer for the Winnipeg company. He revitalized its repertory and helped the company to become, in the words of the Washington *Post* critic Jean Battey, "the liveliest and most interesting of [Canada's] dance companies" (October 24, 1965). Macdonald's first work for the Royal Winnipeg Ballet was *The Darkling* in 1958. *Les Whoops-de-Doo,* described in the program notes as "a whoop-up dedicated to the misalliance of classical ballet and the Western myth," was first shown in Winnipeg in November 1959.


BRIAN MACDONALD

Macdonald was one of six choreographers invited to Watch Hill, Rhode Island by Mrs. Rebekah Harkness in the summer of 1962 for a workshop designed to try out new ballets for the Robert Joffrey Ballet, which Mrs. Harkness was then sponsoring. The work he created, set to music by Paul Creston, was *Time Out of Mind,* a work of dizzying pace and myriad movement suggesting tension and violence. It was given a private performance in New York the following fall and a public performance at the Delacorte Theatre in Central Park, New York by the Joffrey company in the fall of 1963, when Allen Hughes of the New York *Times* (September 6, 1963) called it "a spectacular showpiece." Now in the repertory of the Harkness Ballet, *Time Out of Mind* remains one of Macdonald's most powerful works. His ballet *Capers* was in the repertory during the Joffrey company's Russian tour in 1963.

In the fall of 1962 Macdonald left Canada to study abroad on a Canada Council senior art fellowship. Through supplementary teaching and choreographing work, he was able to extend the study period over more than a year. After studying for four months at the Martha Graham School in New York, he went to London, where his *Prothalamion Pas De Deux* was presented by the Canadian dancers Annemarie and David Holmes at the Prince of Wales Theatre under the auspices of the Sunday Ballet Club. He staged the same work for the Norwegian Ballet in Oslo late in 1962. During the spring of 1963 Macdonald was in Leningrad, where he observed rehearsals and classes at the Kirov Ballet. *Prothalamion* was performed by Annemarie and David Holmes at two performances of the Kirov.

The following autumn Macdonald staged *Aimez-vous Bach?* for the Norwegian Ballet. He had created the work in the summer of 1962 for students at the Banff School of Fine Arts, in the resort town of Banff, Alberta, where he was, and still is, a teacher. A correspondent for *Dance News* (November 1963) reported from Oslo that "Macdonald's work in particular has been an inspiration to the dancers." Antony Tudor, then director of the Royal Swedish Ballet, invited Macdonald to stage the piece for his company, and it was performed in Stockholm in December 1963. When *Aimez-vous Bach?* was taken into the repertory of the Royal Winnipeg *Ballet* in January 1964, Ken Winters of the Winnipeg *Free Press* (February 1, 1964) commented, "Here is a work which is modish, deft, cheeky, handsome and utterly beguiling."

Brian Macdonald became director of the Swedish Ballet, succeeding Tudor, in June 1964. That summer the Royal Winnipeg made its United States debut, performing three of Macdonald's works, *Prothalamion, Les Whoops-de-Doo,* and *Aimez-vous Bach?* at the Boston Arts Festival, Jacob's Pillow, and elsewhere in the Northeast. After the first Jacob's Pillow performance, Walter Terry, writing in the New York *Herald Tribune* (July 8, 1964), called Macdonald "one of Canada's most imaginative choreographers—in many ways, he is the best of the new creative talents." When the Royal Swedish Ballet appeared in November 1964 at the second Paris International Festival of Dance, *Aimez-vous Bach?* earned the Gold Star for choreography. The newly formed Harkness Ballet, under the direction of George Skibine, made its debut in February 1965 at Cannes, with *Time Out of Mind* in the repertory, and *Capers* was added for the Paris première of the Harkness the following month.

While the Spider Slept, Macdonald's balletic interpretation of the life and death of President John F. Kennedy, was premièred by the Royal Swedish Ballet in Stockholm in June 1965. The piece, with a setting of projected news photographs, was revived the following September by the Royal Winnipeg Ballet for a gala performance in Ottawa at the invitation of the Canadian government for the conference of the International Parliamentarians Union. In the same month the Royal Winnipeg Ballet made its London debut, having been chosen from Canada's three permanent companies to represent Canadian ballet at the Commonwealth Arts Festival. Among the four Macdonald works included in the repertory was *Pas d'Action,* a burlesque of classicism.

At the 1966 Royal Swedish Ballet Festival, which Macdonald had established the year before, the première of his *Cucurucu* was given on June 5. The piece was described by Clive Barnes of the New York *Times* (June 8, 1966) as "an unpretentiously imaginative *pas de trois* in the *commedia dell'arte* spirit." Macdonald's version of *Firebird* and his *Octet* were also performed at the festival.

Returning to Canada later that summer, Macdonald choreographed his first full-length ballet, *Rose Latulippe,* for the Royal Winnipeg Ballet in Stratford, Ontario. The work, produced under a grant from the Canadian Centennial Commission, was based on a French-Canadian legend and incorporated folk dance material into its balletic style. Macdonald's collaborators were composer Harry Freedman and designer Robert Prevost, both Canadians. Walter Terry, writing in the New York *World Journal Tribune* magazine (October 16, 1966), called *Rose Latulippe* "one of the best full-length ballets to be created in this century in the Western Hemisphere," but not all critics praised the work. Ralph Hicklin of the Toronto *Globe and Mail* considered it too long, and when the ballet was shown in April 1967 over CBS-TV he retained that opinion, although he found the television version superior to the live performances.

After the première of *Rose Latulippe,* Macdonald continued his peripatetic career, in Stockholm, in New York with the Harkness Ballet, and in Copenhagen as guest choreographer with the Royal Danish Ballet, for which he revived *Aimez-vous Bach?*. In December 1966 he resigned from the Royal Swedish Ballet after a series of disputes with the management of the parent organization, the Royal Opera. Goran Gentele, chief of the opera, felt that Macdonald's international assignments kept him too often away from Stockholm, and Macdonald complained that the ballet company was "an unwanted stepchild" of the opera, deprived of the status and resources it deserved. Within weeks he was back in Canada creating *Songs Without Words* for the Royal Winnipeg Ballet.

When George Skibine resigned as director of the Harkness Ballet early in 1967, Macdonald, Louis Bertrand Castelli, and Donald Saddler were appointed as an artistic committee to run the company. At the ballet's first Chicago season in March 1967 Macdonald's *Tschaikovsky,* which Clive Barnes of the New York *Times* called "choreography of blameless but dull fluency," had its first American performance. The Harkness Ballet was still in a state of transition at that time, and Barnes compared it to "an unruly but far from unattractive child." In June, Macdonald was named director, and by the time the company had its first New York season, in the autumn of 1967, Barnes felt he had "made a good job of reshaping the troupe's repertory." Macdonald's duties as company director include programming, casting, planning new ballets, and defining the artistic policy of the company after consultation with Mrs. Harkness. Macdonald believes that the Harkness Ballet should present new works by contemporary choreographers in preference to revivals, and that a first-rate administration is needed to back up the company's dancers and its commissioned choreographers, composers, and designers.

Five of Macdonald's own works were in the Harkness Ballet's repertory for the New York season: *Time Out of Mind, Firebird, Tschaikovsky, Zealous Variations,* and *Canto Indio.* Although his administrative duties have cut into the time he can give to choreographing, as the company was embarking for a nine-month stay in Europe in the spring of 1968 he was planning a ballet on race relations and a surrealistic mixed-media piece in collaboration with Salvador Dali. He also expected to choreograph Stravinsky's *Oedipus Rex* for CBC television during the summer. In the fall of 1967 he received the Order of Canada, his country's highest honor.

A striking figure, Brian Macdonald is six feet two inches tall, weighs 170 pounds, and has blue eyes, brown hair, and a reddish beard. His first wife, Olivia Wyatt, a soloist of the Royal Winnipeg Ballet, was killed in an automobile accident on August 8, 1959. By his marriage to Miss Wyatt he has a teenaged son, Brian Justin Wyatt Macdonald, who attends the Sedburgh School in Montebello, Canada. On December 20, 1964 Macdonald married the Swedish ballerina Annette Wiedersheim-Paul, who took a leave of absence from the Royal Swedish Ballet in the fall of 1967 to appear as soloist with the Harkness Ballet. Although the Macdonalds have homes in Stockholm and Montreal, they seldom spend much time in either one because of their international travels. Macdonald's recreational interests include music and swimming, and he enjoys following the stock market and United States politics.

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McDONOUGH, ROGER H(ENRY)

Feb. 24, 1909- Librarian; state government official; organization official

Address: b. New Jersey State Library and Archives Bldg., 185 W. State St., Trenton, N.J. 08608; h. 270 Spruce St., Princeton, N.J. 08540

At the eighty-sixth annual convention of the American Library Association, held in San Francisco, California in June 1967, it was announced that the 30,000 members of the ALA had chosen Roger H. McDonough as their president-elect, to succeed Foster E. Mohrhardt in June 1968. McDonough has since 1947 been New Jersey state librarian, or, as the post is officially known, director of the Division of the State Library, Archives, and History, New Jersey State Department of Education. The 700,000-volume library in Trenton that McDonough directs is noted for its outstanding legal and reference services and for the leavening effect it has had on the public library system throughout New Jersey.

The youngest of six children in a second generation Irish-American family, Roger Henry McDonough was born in Trenton, New Jersey on February 24, 1909 to Michael McDonough, who was in the construction business, and Margaret (Finn) McDonough. His only brother and two of his sisters are no longer living. His remaining sisters are Winifred and Virginia. Not intending to go to college, McDonough pursued a commercial course at Trenton High School. He played on the school's tennis team and belonged to Belles Lettres, the English honorary society.

During his last two years in high school, McDonough worked as a page in the Trenton Public Library, where the librarian, Howard L. Hughes, persuaded him that he should go to college. After his graduation from high school, in 1928, he went to night school for two years to obtain the academic credits he needed for college entrance. During those two years he worked days to earn money for his college expenses.

ROGER H. MCDONOUGH

Roger McDonough majored in history and political science on a scholarship at Rutgers the State University in New Brunswick, New Jersey, where he was a member of the International Relations Club, the Liberal Club, and the French Club. He worked as a student assistant in the university library, at the circulation desk, in the stacks, and with periodicals and government documents. During August of each year, when the regular staff took their vacations, he and another student assistant were in charge of the library. As soon as he received his B.A. degree, in 1934, he was named reference librarian at Rutgers.

While serving as reference librarian at Rutgers, McDonough studied at the School of Library Service at Columbia University in New York City with the help of a loan obtained from the Trenton Rotary Club through the good offices of Howard L. Hughes. He obtained his B.S. degree in library service at Columbia in 1936 and a year later was appointed director of the New Brunswick, New Jersey Free Public Library. While working in New Brunswick he did graduate study in English and American literature at New York University and Rutgers University.

His work in the New Brunswick library was interrupted by four years of service in the United States Army Air Forces, from May 1942 to March 1946. Entering the Army as a private, he served overseas, in Greenland, Iceland, and England, for a year, before returning to the United States for officer training. He was an intelligence officer at the Rome (New York) Air Force Base from November 1943 to June 1944, when he was assigned to the Air Corps Historical Office at Wright Field in Dayton, Ohio. There he served as administrative assistant to Major Franklin D. Walker, wrote histories of the B29 airplane and the Floating Depot Project, and reviewed scores of unit histories from around the world. He was discharged with the rank of captain.

Upon his discharge from the Army Air Forces, McDonough returned to the New Brunswick Free Public Library, and he remained there until his appointment, in 1947, as director of the Division of the State Library, Archives, and History in the New Jersey State Department of Education. He thus became the first professional librarian to occupy the position of New Jersey state librarian in the history of that office. "The task ahead at that time," James E. Bryan wrote in an article on McDonough in the *ALA Bulletin* (July-August 1967), "was not simply a matter of giving professional direction to library services for the state but to unify and develop the several state library services which had functioned somewhat independently one from the other in previous years. Obviously, the stature of the professional librarian as a state leader in educational and cultural matters had to be established in a new framework toward which there was considerable skepticism outside of the library profession."

As a state librarian anxious to improve his domain, McDonough set about and accomplished the necessary task of establishing a good working relationship with the New Jersey legislature. "It was very clear early in Mr. McDonough's career as director of the state library," James E. Bryan wrote in his *ALA Bulletin* article, "that good relations with the legislature and with state officials would come about chiefly through the provision of a high quality of library service and through competence to meet their legislative and informational needs. And it is from this high quality of service and from this competence that the esteem for the state library and for its director springs."

The most tangible testimony to McDonough's success as New Jersey state librarian is the new State Library and Archives Building in Trenton, completed in 1965. His aim, however, has not been merely to strengthen the state library, but to make it a force for elevating the 1,500 libraries in all categories throughout New Jersey. His efforts have helped to lift the state's public library system to a position among the leading twelve systems in the United States and to qualify libraries in all categories for millions of dollars in federal and state aid. A New Jersey state law enacted in 1967 provides an incentive plan for aid to local libraries, allocates funds for a system of area reference libraries, and makes the reference and research resources of the Newark Public Library, the State Library, and the libraries of Princeton and Rutgers universities available by referral to local libraries. "The New Jersey plan," James E. Bryan wrote in his article in the *ALA Bulletin*, "is one of the first coordinated, statewide library plans to be established in any state and cuts across the type-of-library line."

McDonough was chairman of the federal relations committee of the American Library Association from 1956 to 1960, a member of the committee that drafted the association's "Goals for Action" in 1958, and a member of the ALA executive board from 1958 to 1962. He was named president-elect of the ALA in June 1967 and took office at the eighty-seventh annual convention of the association in Kansas City, Missouri during the last week of June 1968.

Published articles by McDonough include "Government Interests in Libraries" in *Library Trends* (April 1956); "Federal Aid to Libraries—Challenge and Opportunity" in *Library Journal* (September 1, 1957); "Twenty Years A-Growing: The Library Services Branch in 1958" in the *ALA Bulletin* (January 1958); "Depository Library—Privilege or Responsibility" in *Library Resources and Technical Services* (Fall 1963); and "New Jersey Libraries: Hope and Concern" in *NJEA Review* (May 1965).

McDonough is a trustee of the New Jersey Historical Society and the Historical Society of Princeton. He is a member of the Zoning Board of Adjustment of Princeton Borough, the New Jersey Historical Commission, and the New Jersey Historic Trust, and he served for many years on the State Historic Sites Evaluation Committee.

He is also a member of the New Jersey State Board of Examiners, the Rutgers University Press Council, the Advisory Committee on Federal Depository Library Program, and the advisory board of the Rutgers University Graduate School of Library Service. He was the president of the National Association of State Libraries (now the American Association of State Libraries) in 1951-52, second vice-president of the American Library Trustees Association in 1966-67, secretary of the New Jersey Tercentenary Commission from 1960 to 1964, and secretary of the Commission to Study the Arts in New Jersey from 1963 to 1966. At the request of the state governments, he has worked as surveyor or consultant in state library surveys in Texas, New Hampshire, Connecticut, and Florida. In response to a request of the United States Office of Education he helped to survey the federal library program in five Southern states. Since 1966 he has been a consultant to the Maine Cultural Commission.

Roger H. McDonough and Jean Roberts, a librarian who is now the coordinator of seven school libraries for the Princeton, New Jersey Regional School Board, were married on June 7, 1951. They have a daughter, Linda Lloyd. McDonough is five feet nine inches tall and weighs 150 pounds. His eyes are blue and his hair is brown and graying. He usually votes Democratic, but he is not a registered member of the Democratic party. His recreations are reading, skiing, listening to good music, swimming, and dancing. In 1964 he achieved a hole-in-one at a golf course at Boothbay Harbor, Maine. McDonough received an honorary Litt.D. degree from Rutgers University in 1956.

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Who's Who in Library Service (1966)

McKISSICK, FLOYD B(IXLER)

Mar. 9, 1922- Former organization official; lawyer
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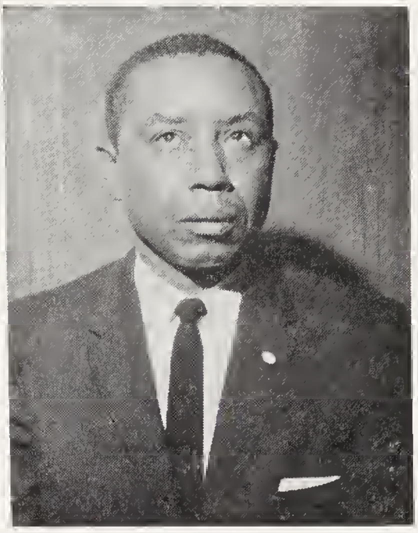
Under the direction of Floyd B. McKissick, the Congress of Racial Equality has made a transition dictated by the organization's grass roots membership: the evolution from an interracial, desegregationist civil rights group using tactics of nonviolent resistance to a militant arm of the Black Power movement. What Black Power means to McKissick is indicated in a project on which he is currently working: a program to prepare for the rise of Negroes into positions of civic, political, and economic responsibility in cities where they will soon be in the majority. A Durham (North Carolina) lawyer involved in civil rights cases from the beginning of his career, McKissick became national chairman of CORE in 1963 and national director in 1966. In September 1967 he went on a leave of absence from CORE in order to concentrate on his cities project under the aegis of the Metropolitan Applied Research Center. On September 16, 1968, at a reconvening of the annual convention of CORE, McKissick was succeeded as national director by Roy Innis, who had been acting director since McKissick submitted his resignation in May.

Floyd Bixler McKissick was born in Asheville, North Carolina on March 9, 1922 to Ernest Boyce and Magnolia Ester (Thompson) McKissick. His father, whom McKissick still calls "my daddy," worked as head bellhop in the Vanderbilt Hotel in Asheville. McKissick, as quoted by Bernard Bard in the New York *Post* (April 25, 1966), remembers his father's telling him: "There isn't going to be but one Tom in this family, and that's going to be me. So you go out and get yourself an education, so you don't have to be an Uncle Tom."

McKissick's grandfather on his father's side was a Baptist preacher and his maternal grandfather was a Methodist preacher. He has three sisters. Two are high school teachers, one in Philadelphia and the other in Washington, D.C., and the third works for the Federal Housing Administration in Washington. The McKissick family has always been close-knit, and its members still frequently exchange visits to each other's homes.

The fire of McKissick's militant zeal, like that of many another political radical, was ignited by the hand of oppressive authority. When he was a twelve-year-old Boy Scout in Asheville, his troop was involved in a street roller-skating tournament and his scoutmaster assigned him to direct traffic at the event. A policeman who came upon him while he was performing that task knocked him to the gutter. "I knew then that God's word wasn't reaching folks the way it ought to," he recalled in his New York *Post* interview with Bernard Bard.

As a schoolboy, McKissick carted ice on a homemade wagon, delivered newspapers, and shined shoes. Shortly after his graduation from high school, he was conscripted into the United States Army, and during World War II he served as a sergeant in Europe. After the war he studied at Morehouse College in Atlanta, Georgia and North Carolina College in Durham, North Carolina, and during the same period he enlisted in the fledgling civil rights movement. He joined the National Association for the Advancement of Colored People and eventually became youth chairman of the North Carolina NAACP. He also became a worker for the Congress of Racial Equality, an interracial offshoot of the pacifist Fellowship of Reconciliation. James Farmer and other FOR members had founded CORE in 1942 as an organization dedicated to applying Gandhian techniques of nonviolence to the American Negro's struggle for equality. Farmer and McKissick took part in FOR's Journey of Reconciliation, an integrated bus ride through the upper South in 1947. The brutal hostility encountered by the riders along their route gave McKissick what he later called his "baptism in nonviolence." He was also involved during the postwar years in efforts to integrate the American Veterans of World War II (Amvets) in North Carolina.



FLOYD B. MCKISSICK

In college, McKissick supported himself by doing, as he has put it, "about every job you can think of." After obtaining his B.A. degree at North Carolina College he applied for admission to the University of North Carolina Law School at Chapel Hill and, with the legal counsel of Thurgood Marshall, succeeded in breaking the racial barrier at that institution and becoming the first Negro to take an LL.B. degree there. Admitted to the North Carolina bar in 1952, McKissick set up law practice in Durham, North Carolina and eventually became the senior partner in the law firm of McKissick and Burt.

Although McKissick was successful as a lawyer, his success was limited because he was a Negro. "Don't tell me education is the solution to the problem [of the Negro's advancement in the United States]," he told Jerry Tallmer years later in an interview for the New York *Post* (June 20, 1967). "I was as educated as any white lawyer in my area. Do you think I had the opportunity to be a judge? The North Carolina Bar Association is segregated even now. There's not a single Negro on the staff of the Solicitor General of North Carolina. . . . You can educate the black man . . . [but] you've got to overcome the racism to get him the job. There's got to be some counterpart in education of that portion of the white community that is bigoted."

In addition to his routine cases, McKissick successfully pleaded desegregation suits that enabled each of his children in turn to enter previously all-white schools. "So all my kids went to integrated schools—at a prolific price," he told Jerry Tallmer of the New York *Post*. He defined the price: "Patches cut out of their hair, pages torn out of books, water thrown on them in the dead of winter, ink all down the front of their dresses. . . . You know what I mean."

When sit-ins were staged to desegregate the lunch counters and theatres of Durham in the early 1960's, McKissick defended the demonstrators brought to trial. He also pioneered in welfare cases in North Carolina, and his most publicized legal work was in behalf of Local 208, the all-Negro Durham unit of the Tobacco Workers International Union, AFL-CIO. Under the union's policy of discrimination, the members of 208 at the Liggett and Myers Company in Durham were limited to menial work, but McKissick was fighting for the status the Negro workers would have when the racial wall was broken. The white workers wanted the Negroes to enter the skilled scale at the bottom rung, and McKissick argued that they should enter with their previous seniority intact. As legal counsel for the Congress of Racial Equality, McKissick traveled often to New York and throughout the South, particularly after CORE began its Freedom Rides—which desegregated 120 interstate bus terminals in the South—in 1961. At one point his office had a total of 5,600 cases in its brief.

CORE's Freedom Rides, sit-ins, and other tactics aimed at bringing public-accommodation test cases to court appeared militant in comparison with the operations of the more conservative National Association for the Advancement of Colored People. But they fitted into the civil rights movement of the time, in which middle-class Negroes and whites were working hand in hand to desegregate public institutions and accommodations through court action. The white liberals in the movement were generally satisfied that steady progress was being made, because they saw the evidence in the lives of that 10 percent of the Negro population that was visible to them. Below the surface, however, the plight of the other 90 percent of the Negroes in the United States had become desperate. In an era of burgeoning prosperity and rising expectations, many young Negroes were entering manhood with a hopelessness beyond that experienced by their forebears, who were at least needed for society's lowly manual chores. These Negroes felt, in the pragmatic terms of their everyday experience, that technology was making them obsolete even as manual workers and that there would be no future for them unless radical steps were taken. White America, they felt, remained oblivious of or indifferent to the problem, and even white liberals did not fully understand its depth or the solution required. In the view of such Negroes, the achievements of the civil rights movement were irrelevant.

The grass roots desperation of the American Negro entered the civil rights movement and transformed it. One of the first signs of that transformation was McKissick's election as national chairman of CORE at the organization's twentieth annual convention, in June 1963. Charles R. Oldham, a white lawyer who was resigning from the unpaid post, nominated Alan Gartner, another white man, as his successor. Custom dictated that the convention accept Oldham's nominee, but James Farmer, then national director, knowing the sentiment prevailing at the convention, argued with Gartner "painfully and tearfully for hours," as he later revealed, and finally persuaded him to step aside in favor of McKissick. The delegates elected McKissick by acclamation. In his acceptance speech, the new national chairman said that Negroes had learned that they cannot obtain their rights through the courts and that they must resort to direct action. "The Negro people have dictated the course of this revolution," he said, as quoted in the New York *Times* (June 30, 1963). "We shall proceed by carrying out the revolution."

At the end of the massive March on Washington for Jobs and Freedom in August 1963, McKissick urged the thousands of marchers "to go back home and finish the job of the revolution . . . [by] direct action." The following year CORE refused to honor a moratorium on demonstrations agreed on by other civil rights groups. CORE's ventures in civil disobedience or disruption, such as that at the opening of the New York World's Fair, seemed increasingly indiscreet to some white liberals. "Many of the liberals . . . ," McKissick recalled three years later for Jerry Tallmer of the New York *Post*, "started to question the decisions of their Negro counterparts, while . . . we knew that if we didn't accomplish what we were after by nonviolent means, you were just setting the stage for some other means. Instead of really understanding, the first thing they [the white liberals] said was: 'I'm going to pick up my marbles and go home.'" McKissick's fears were justified when, beginning in the summer of 1965, Negroes in Watts and other urban ghettos began to make themselves visible to white America by "other means."

When the Voting Rights Act was passed by Congress early in 1965, McKissick and other CORE leaders, working with Martin Luther King's Southern Leadership Conference, lined up massive staffs to help federal registrars put 1,000,000 Negroes on the voting rolls in the South. Like militant Negroes generally, McKissick abandoned all hope of finding redress from the Johnson Administration during the following months, when Johnson, while escalating the war in Vietnam, failed, in McKissick's words, "to send those registrars into the South" except in token force.

In January 1966, soon after James Farmer announced that he was going to resign as national director of CORE to head a national literacy project, CORE's National Action Council elected McKissick to succeed Farmer. The intention of the council in choosing McKissick was, according to a source at CORE quoted by Sue Reinert in the New York *Herald Tribune* (January 4, 1966), "to give the strongest kind of mandate to community organization in the ghetto."

On March 1, 1966 McKissick took over as national director. With the elite of the civil rights movement, he attended the White House Conference on Civil Rights, held in Washington on June 1 and 2, 1966, despite his suspicion that the conference was "rigged by the Administration." In almost every discussion at the conference the war in Vietnam was criticized in relation to the Negro's struggle in the United States, but McKissick was the only uncompromising antiwar voice—since there was no representative from the Student Nonviolent Coordinating Committee—and a resolution that he offered against the war was voted down. As he has explained it, McKissick is against "black men going over to Vietnam and dying for something that they don't have a right for here." On the second day of the meetings, he told the press that he considered the conference "a hoax."

Later in June 1966, during the James Meredith March Against Fear in Mississippi, McKissick joined Stokely Carmichael in his rallying cry of "Black Power." On July 4, 1966, at its twenty-third annual convention, CORE adopted, in addition to resolutions opposing the war in Vietnam and supporting draft resisters, a resolution favoring the Black Power revolution over traditional ways of seeking full equality for Negroes. "The black masses have not been elevated by the [antipoverty] program," McKissick explained in a speech at the convention. "As long as the white man has all the power and money, nothing will happen. The only way to achieve meaningful change is to take power." It was on that occasion that McKissick uttered his memorable expression of disenchantment with President Johnson, recalling how Johnson had falsely raised Negro hopes in a civil rights speech at Howard University "that would make a rattlesnake cry."

Four days later, at a Harlem news conference that was reported in the New York *Times* (July 8, 1966), he further explained the new rallying cry: "Black power is no mere slogan. It is a movement dedicated to the exercise of American democracy in its highest tradition; it is a drive to mobilize the black communities of this country in a monumental effort to remove the basic causes of alienation, frustration, despair, low self-esteem, and hopelessness." In a television interview over NBC on August 21, 1966 he defined the concept more simply: "Black power . . . means putting power in black people's hands. We don't have any, and we want some. That is simply what it means."

At CORE's twenty-fourth annual convention, held in Oakland, California in July 1967, the word "multiracial" was struck from the section of the organization's constitution describing its membership. The deletion did not represent an exclusion of white members, although some delegates favored that step, but a move away from white control. McKissick has pointed out that CORE has room for whites willing and able to carry out the assignments given them by the black leadership, and he has opposed efforts to deprive his New York office of a valued secretary simply because she is white. But he has also made clear that white men of good will who want to take the initiative should assume the burden of educating the white community. In August 1967 McKissick refused to support Martin Luther King's call for massive nonviolent civil disobedience to disrupt Northern cities. He said CORE would instead concentrate on programs aimed at bringing political and economic power to the Negro.

In September 1967 Floyd McKissick went on a leave of absence from CORE, working on a project financed by the Metropolitan Applied Research Center. Founded in Manhattan under a Ford Foundation grant and headed by Dr. Kenneth B. Clark, the foundation is concerned with the future of American cities and the poor who live in them. McKissick's project aims at working out programs to help Negroes move into positions of power and responsibility in those cities where they will soon be the voting majority.

Floyd B. McKissick and Evelyn Williams were married on September 1, 1942. They have four children: Jocelyn, Andree, Floyd Jr., and Charmaine. The McKissicks are involved in such community activities as the Boy Scouts, the Community Chest, and the Heart Fund, and Floyd McKissick is a deacon of the Union Baptist Church in New York City, where he works with young people. The family maintains a menagerie that includes a dog, a cat, birds, monkeys, turtles, and fish.

A slender six-footer with a proud bearing, McKissick on the public platform speaks with emotion usually bordering on tears or anger, and in a sulphurous style that has often been compared to that of a hellfire-and-brimstone Baptist preacher. His level of speech is flexible, geared as the need arises to communicate, as an associate of his said, with "the man in the bayou and the ghetto . . . [or] around the conference table." Away from the public eye, according to Jerry Tallmer, McKissick "seems wholly undefeated but very weary." His favorite recreations are listening to his extensive collection of blues records and playing backyard basketball with his son. Most of his reading is in Negro history, and his favorite authors are W. E. B. Dubois and Carter Goodwin Woodson. The basic value in his philosophy of life is "a man's dignity and identity—a man's feeling that he is somebody and his relationship to people who express the same feeling." That, he has said, is what civil rights and Black Power are all about.

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Who's Who in America, 1968-69

MARISOL (ESCOBAR) (mä″rē-sōl′ ās″kō-bär′)

May 22, 1930- Artist
Address: b. 795 Broadway, New York 10003; c/o Sidney Janis Gallery, 15 E. 57th St., New York 10022; h. 20 E. 9th St., New York 10003

In channeling her multiple talents through the tradition of assemblage, the Venezuelan-American sculptor and painter, Marisol, has achieved an authentically individualistic style with an art form that can claim the early Picasso among its progenitors and has the pop artists among its current exponents. To appreciate Marisol merely as an accomplished toymaker aesthetically grounded in the folk arts of South America and the United States is to overlook the most appealing component of her work—the personality of the vibrant artist herself, whose multimedia constructions often incorporate not merely her own face and figure, but also her delightful, whimsical, and unacknowledged wryly satirical commentary on the clichés of life in America today.

MARISOL

Marisol Escobar's given name is itself an assemblage—the Spanish words for "sea and sun" *(mar y sol)*. She was born in Paris, France on May 22, 1930 to Venezuelan parents, Gustavo Escobar, a well-to-do real estate man, and Josefina (Hernandez) Escobar. The family, which included her brother, Gustavo Escobar, now an economist, enjoyed a comfortable, nomadic life in European countries, Venezuela, and the United States. Her mother died during the early years of World War II, when Marisol was about eleven. She and her father lived in Caracas during the greater part of the war and afterward moved to Los Angeles, where she attended the Westlake School for Girls.

Deciding, at the age of sixteen, to become a painter, Marisol also studied with Howard Warshaw at the Jepson School in Los Angeles. She was by that time quite adept at representational drawing, having been taught in Catholic schools in childhood to make realistic copies of pictures of saints. At the Académie des Beaux Arts in Paris during 1949, she was encouraged to paint in the manner of Pierre Bonnard. The following year at the Art Students League in New York City, she came under the influence of Yasuo Kuniyoshi. Then from 1951 to 1954, when she also took courses at the New School, she studied with Hans Hofmann, the well-known abstract expressionist, at his schools in New York and Provincetown. Marisol acknowledges that she learned more from Hofmann than from her other teachers, but sums up her achievement: "I painted like a Hofmann student."

As if in revolt, however, against the disciplines of the New York School of painting, during the early 1950's Marisol began to "pick up" the techniques of sculpture by herself, especially the skills of molding, carving, and carpentry. Her inspiration came from two related sources: the earthy representations of people and animals that fascinated her in a New York gallery exhibition of pre-Columbian sculpture and the hand-carved painted figurines in small boxes that she saw in a display of South American folk art at a friend's house. Captivated, she began making little figures of her own, in clay and wood. "It started as a kind of rebellion. Everything was so serious," she has recalled, as quoted by Grace Glueck in the New York *Times Magazine* (March 7, 1965). ". . . I started doing something funny so that I would be happier—and it worked."

Marisol first exhibited her sculpture at the then seminal Tenth Street galleries, including the Tanager. At about that time she discarded her last name, Escobar, reportedly because it was too masculine-sounding and because the single name of Marisol gave her a certain distinction. When her carved wood animals and totemic figures were shown uptown, at the Leo Castelli Gallery, in 1957, a critic for the New York *Times* (November 23, 1957) commented that if archaeologists had found them in a South American jungle they would have aroused no surprise. He went on to praise "her inventiveness and genuine originality" also in abstract terra cottas and constructions in welded metal.

A very important new Marisol, one in a series of new Marisols, emerged the following year in a New York exhibition that came to nationwide attention in the pages of *Life* magazine (July 14, 1958). Characteristically responsive to diverse aesthetic influences, she had been enchanted by an early American coffee grinder in the form of a man, a wooden figure with wheels, and also by a batch of old hat forms that looked like big heads. She then tried a larger scale in her own work, carving portraits of families out of mahogany and nailing them together in groups against boards. From mahogany, too, though she later favored pine, she carved a two-foot cat whose staring glass doll's eyes are an early example of her use of "found" objects, just as her touches of paint, rather slight at this stage, to brighten up the faces and clothes of her families, indicated a preference for mixed media.

It was one of her confrontal-countenanced family groups, a portrait of a farm family of the dust bowl, that helped to assure Marisol's fame in her 1962 one-man exhibition at the Stable Gallery in New York. *The Family*, an eighty-three-inch-tall construction in wood and mixed media, was quickly singled out and acquired by the Museum of Modern Art in New York. The Albright-Knox Art Gallery of Buffalo bought another piece from the show: *The Generals*, which depicted, probably, George Washington and Simón Bolívar astride a barrel-bodied horse on four wheels, with a built-in transistorized phonograph to supply martial tunes. She drew and painted the legs of the generals on the sides of the horse and expertly carved out its own legs and elaborate tail and head. *The Generals*, which seems to be making gentle fun of military pomposity, perhaps as much as any of her constructions led the art critic of *Time* (June 7, 1963) to observe that "her art is that of the toymaker, whose creations are specifically designed to appeal to that part of the mind in which fantasy and reality seem identical."

Along with other pieces in the 1962 show, *The Generals* struck critics as a takeoff on the devices of pop art, sometimes called Neo-Dada or the New Realism. Some pop artists, such as Robert Rauschenberg, whose influence on her own work Marisol acknowledges, are enormously skillful in combining an assortment of motifs, materials, and media in incongruous juxtaposition. Irving Sandler pointed out in the New York *Post* (May 20, 1962) that her spoofing of an art that is itself satiric "requires the utmost sophistication." Marisol, however, insisted that she thought only about shapes and colors and other aesthetic considerations, rather than about meaning. If, for example, there was political comment in the 1962 family group entitled *The Kennedys,* she disclaimed intention.

The success of the Stable exhibition earned Marisol a room to herself at the Museum of Modern Art group show "Americans, 1963" where museumgoers made her their favorite among the fifteen artists represented. Dorothy Miller, curator of museum collections, who organized the show, described Marisol's work as "a very individual sophisticated expression in a folk art idiom." One of Marisol's pieces in the group show had also startled spectators at her 1962 exhibition, the mixed-media *Mona Lisa,* in which La Gioconda is painted on a beam and given plaster hands.

Commenting on "Americans, 1963" in the New York *Post* (June 9, 1963), Sandler remarked that the Museum of Modern Art had put its seal of approval on pop art, and he explained once again that Marisol "is related to the pop artists in that she parodies them." She has other connections with pop art. One of the attractions of her 1964 show at the Stable Gallery was a multisided portrait of the artist and film maker Andy Warhol, drawn on sculptured wood. Warhol had enhanced her celebrity among the avant-garde "in" group by starring her in his underground movie *The Kiss,* in which her partner in osculation was the artist Harold Stevenson, and later he included her along with Baby Jane Holzer and other notables in *13 Most Beautiful Girls.*

Self-portraiture, which had occupied a relatively inconspicuous place in her 1962 show, dominated Marisol's 1964 exhibition. In sportive mockery she repeated her image over and over again—photographed, painted, carved out of wood, and molded out of plaster. She had made plaster casts of her own hands, feet, nose, and other anatomical parts, which she exploited imaginatively in her sculpture. A construction entitled *Tête-à-Tête* shows three images of Marisol seated at a table from which rises a hand, presumably Marisol's, clutching a fork.

In *The Wedding* figures of Marisol serve as both the elegant bride and the equally resplendent groom, whose top hat is decorated with a photograph of Marisol. Then, too, enigmatic, overgrown children—one of them a seven-foot-four-inch *Boy Baby*—hold dainty dolls with Marisol faces. In interviews with art critics Marisol, who seldom goes to the movies, admitted a certain fascination with the film *Last Year in Marienbad* and seemed to feel that she should be involved in a search for identity. Before long she grew bored with Freudian speculation about preoccupation with self-image. "Of course, every artist puts himself into his work," she told Grace Glueck in the New York *Times* interview. "But the truth is, I use my own face because it's easier. When I want to make a face or hands for one of my figures, I'm usually the only person around to use as a model." She has also said that she does portraits of herself and other people from photographs, because enforced sitting still is a form of torture.

For her next one-man show, in 1966, Marisol moved to the Sidney Janis Gallery in New York, where she drew the biggest crowds in the history of the gallery. She delighted critics and spectators alike with a heightened bravura, both in technical proficiency and witty social commentary. In the largest assemblage of the exhibition, a group of life-sized figures called *The Party,* she gave her mask-like face a dozen or more different representations, some of them fragmented. Carved wood still predominated, particularly in exquisite hairdos, but her 1966 pieces made increased use of plastic, terra cotta, paper, plexiglas, and other materials. They further demonstrated her ingenuity in incorporating real objects into her sculpture. Some of her guests wore posh evening clothes or scraps of Marisol's own dresses; one lady had a television set inserted into the top of her head; and a butler and a maid carried trays of glasses. Other props in another assemblage included an umbrella and a stuffed bird.

John Canaday, reviewing the show in the New York *Times* (April 16, 1966), found that her "celebration of her own impressively celebratable face is unflagging in its variety." He went on to say, "Marisol's talent is that she seems always about to teeter off the edge into mere trickiness but somehow remains sure-footed in one eccentric indulgence after another." Emily Genauer, too, used the phrase "mere trickiness" in her comments on the show for the New York *Herald Tribune* (April 16, 1966), but felt that "the tangential psychological insight, or the acutely sensitive formal projection" of Marisol's sculpture saved it from such dismissal.

In another example of self-portraiture, in 1967 Marisol created 100 rings with Marisol gold heads, to be sold for $250 each, as the first design in a series of pieces of jewelry made by contemporary artists and presented by the Museum of Modern Art. But also during 1967 she produced several important commissioned works for which she was not the model. For *Time* magazine, which engaged her to design a piece to be photographed for its March 3, 1967 issue, she constructed a six-foot-tall, walk-around sculpture of Hugh Hefner, editor and publisher of *Playboy* magazine. His body is painted on a hollow wooden box to which his horizontally elongated head is attached, and he holds one pipe in his mouth and another in his hand. Also on commission, from the London *Daily Telegraph,* Marisol fashioned a group of portraits in sculpture and drawing called *The Royal Family,* which were exhibited at the Hanover Gallery in London in the fall of 1967. Later in the year they were presented along with other life-sized caricatures of VIPs, including Presidents de Gaulle and Johnson and Generalissimo Franco, at a Sidney Janis Gallery show.

A year or so earlier, solicited by an Hawaiian commission, Marisol had submitted in international competition a wood and wax model for a seven-foot statue of Father Joseph Damien, the Belgian leper missionary in Hawaii. The statue was intended for placement in the Capitol's Statuary Hall in Washington, D.C. Although the commission approved her model, it was rejected by the Hawaiian House of

Representatives in March 1967, presumably because she gave the Hawaiian national hero features that showed a trace of leprosy, the disease that killed him. As reported in the New York *Times* (March 31, 1967), when she heard that a conventional, idealized depiction of Damien had been preferred, Marisol, deeply disappointed, said, "There's so much that's trivial and ridiculous going on in the art world today. The Father Damien statue had a great deal of meaning for me." A few months later, however, following an uproar over the rejection, the Hawaiian Senate endorsed Marisol's model, and the House of Representatives voted to reverse its earlier decision, agreeing to let Hawaii be judged by the "maturity of its civilization," conveyed through Marisol's *Father Damien*.

Marisol's work has been acquired for the collections of the Whitney Museum of American Art and other leading museums and for many important private collections including those of Edwin Bergman and Robert Mayor, both of Chicago. She has been represented in dozens of national and international group shows. Grace Glueck reported in 1965 that when Marisol was barred from exhibiting with the United States group at the 1963 São Paulo Bienal, she made application for American citizenship.

Going to parties, sometimes escorted by Andy Warhol, is Marisol's favorite pastime, though she is likely to sit off by herself, as comfortably silent, watchful, and inscrutable as her mahogany cat. Her taciturnity, like Garbo's, arouses a good deal of curiosity. She speaks almost in a whisper, with a Spanish rhythm and accent; her words are to the point and often witty. The figure that she has playfully distorted at times into barrels and blocks is actually five feet six inches tall and weighs 120 pounds. Her eyes and hair are black.

Interested in stylish clothes, as well as in many other fashions of the contemporary scene, Marisol on occasion is more stunning and exotic-looking than any of her creations of *The Party*. She is also the artist that Brian O'Doherty met at her Stable Gallery show in 1964, when she was dressed in boots, blue jeans, and a loose sweater. O'Doherty gave his impression of Marisol being interviewed for his article in the New York *Times* (March 1, 1964), "The questions go inward with an almost physical impact through the extraordinary waiting face, with arched nostrils, slim Spanish nose, high cheekbones, all emerging from a streamlined inky wave of hair, . . . and when she smiles it is like watching someone come out of a tunnel." He compared her to Jeanne Moreau in possessing "the magnetic asexuality of an exceptionally beautiful woman who makes absolutely no concessions to her beauty."

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Who's Who of American Women, 1968-69

MARTY, MARTIN E(MIL)

Feb. 5, 1928- Lutheran clergyman; church historian; journalist; university professor
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Among the more effective of the prophets of "post-Protestantism" in the United States is Martin E. Marty, a Lutheran clergyman who teaches modern church history and chairs the history department at the University of Chicago Divinity School. Marty's essential message is that Protestantism is no longer the dominant force in American culture; that Christianity as a whole is in danger of becoming irrelevant; and that the Christian churches will be displaced if they do not rid themselves of rigid institutionalism and dogmatism and learn to coexist with secular forces in a pluralistic society. He has spread that message through books like *The New Shape of American Religion* (1959) and *Second Chance for American Protestants* (1963) and through hundreds of articles in the Protestant, Roman Catholic, and secular press. Marty is an associate editor of the liberal nondenominational Protestant weekly the *Christian Century* and a member of the board of directors of the weekly *National Catholic Reporter*.

Martin Emil Marty was born in West Point, Nebraska on February 5, 1928 to Emil A. Marty, an elementary school principal, and Anne Louise (Wuerdemann) Marty. He has a brother, Myron A. Marty, an historian, and a married sister, Mrs. H. E. Burger. Marty's vocation to the Lutheran ministry came to him, as he has recalled, when he was "a four-year-old awed by the dark theocratic gloom . . . that emanated from a Nebraska pulpit under which I sat."

In keeping with his vocational plans, Marty obtained his secondary education at Concordia High School, a Lutheran prep school in Milwaukee, Wisconsin. He took part in many extracurricular activities at the school, but the one that he pursued with most interest was writing for the school paper. Upon his graduation from high school, in 1945, he entered Concordia Seminary in St. Louis, Missouri, where he edited the *Seminarian* and served as comptroller of the Student Association. He took his B.A. degree in theology and church history in 1949 and his B.D. degree three years later.

Marty was pastor of Pilgrim Lutheran Church in Washington, D.C. in 1950 and 1951, and he served as assistant pastor of Grace Lutheran Church in River Forest, Illinois for two years while working for his master's degree in sacred theology at the Lutheran School of Theology in Chicago. After receiving the S.T.M. degree, in 1954, he studied on a divinity fellowship at the University of Chicago, where he received his Ph.D. degree in religious and intellectual history in 1956. The thesis he wrote in partial fulfillment of the requirements for the degree was "The Uses of Infidelity: Changing Images of Freethought Opposition to American Churches."

In 1957 Marty became the founding pastor of the Church of the Holy Spirit in Elk Grove Village, Illinois, where he ministered for six years. Wary of betraying pastoral confidences, Marty never uses the concrete problems he encountered in his congregation at Elk Grove Village as data in his writings, and even in his autobiographical pieces he restricts his recollections to generalized insights he gained as pastor. In a memoir published in *Criterion* (Summer 1963), for example, he looked back on the problems of parish life as phenomena "endemic to church life everywhere. They result from the inward secularization of all Christian people and the outward secularization of Christian forms—and the failure on our part to develop a language or style of faith and life for the two phenomena . . . a language . . . which relates the embarrassing intrusion of the Word of God into the world of secularized man." Such insights were explored in depth by Marty, from the beginning of his ministry in Elk Grove Village, in the pages of the *Christian Century*. He began to contribute to the *Christian Century* at the request of Harold Fey, the magazine's editor. Fey, looking for new theological talent in 1956, had asked Dean Jerald Brauer of the Chicago Divinity School for the names of the more brilliant recent graduates, and Marty's name headed Brauer's list.

In 1958, after two years as a contributing editor, Marty became associate editor of the *Christian Century*. His literary output, which included contributions to dozens of other Protestant publications, was great by ordinary journalistic standards and phenomenal by the standards of "moonlighting," as Marty categorized his pursuit of writing, confined as it was to the nighttime hours, after the daily tasks of his full-time parish ministry were done. "I have been a divided man, full of ambivalences and ambiguities," he confessed in the memoir published in *Criterion*. "That is why I was a moonlighter. . . . During the years of happy, conscienceless indecision and immersion in two worlds I tried to bring the earthiness of parish ministry to journalistic concerns and academic and extra-parochial insight to bear on congregational situations."

In his first book, *A Short History of Christianity* (Meridian, 1959), Marty traced the successes and failures of the church through the centuries in pursuing the ideals of unity, holiness, universality, and apostolicity. He wrote the book for the general reader, and most reviewers thought he succeeded in reaching that audience without sacrificing depth. G. R. Kelly in the *Library Journal* (April 15, 1959) thought the book "an achievement superior in many respects to the more extended Latourette one-volume history." Later in 1959 Marty contributed the essay "A Dialogue of Histories," on the differing styles of Protestant and Catholic life in the United States, to *American Catholics: A Protestant-Jewish View* (Sheed and Ward), edited by Philip Scharper.

Also published in 1959 was *The New Shape of American Religion* (Harper), in which Marty explored the devitalization of American Protestantism and exposed the vaunted religious "revival" of the 1950's for what it was: a spurious religiosity that perverted the Christian concepts of God and man, remaking them in the image of "an American jolly good fellow." Certain that this counterfeit Christianity would last only as long as the cultural situation that nurtured it, Marty outlined a strategy for reshaping Protestantism in a new cultural context. He called for a return to a classical Protestantism rooted in Biblical faith and oriented around the parish. The key leader in the strategy Marty outlined would be the pastor.

MARTIN E. MARTY

Marty's doctoral thesis was published by Meridian Books in 1961 under the title *The Infidel: Freethought and American Religion*. The following year two books by Marty appeared, *Baptism* (Muhlenberg) and *The Hidden Discipline* (Concordia), and the Association Press published *The Place of Bonhoeffer: Problems and Possibilities in His Thought*, which Marty edited and to which he contributed. In *Second Chance for American Protestants* (Harper, 1963), Marty argued that the "consensus religion" formed by Protestant churches has lost its impact and the Christian church is being displaced as a spiritual force. To become vital again, it must respond to new conditions, a strenuous task that will require a stripping away of expensive church buildings and other impedimenta of institutionalized Christianity. Detailed planning for spiritual progress is less important, he wrote, than the changing of basic attitudes: "I tell my congregation that their sin is not in being middle class; their sin is not seeing through the limits of their class." In a similar vein, in the essay he contributed to the symposium *The Outbursts that Await Us* (Macmillan, 1963) Marty advised American Protestants to take a "post-imperial" stance. For example, he suggested that the Protestant stand against Roman Catholic demands for special federal assistance in education would be enhanced if the Protestant critics set a radical example by sacrificing the ordinary federal subsidization of religion, such as certain tax exemptions.

As Marty's reputation burgeoned, there was increasing demand for him as a writer not only in the Protestant but also in the Roman Catholic and the secular press, and also as a lecturer and television panelist. By the spring of 1963 the physical and psychic pressures on him were so great that he saw he could not sustain his two careers without lapsing into mediocrity in both.

In July 1963 Marty assumed his post as associate professor of church history at the University of Chicago Divinity School. In the Walter Rauschenbusch lectures that he delivered at the Colgate-Rochester Divinity School that same year, Marty distinguished between the closed forms of unbelief, such as atheism and the "pantheisms of history and power," including Communism and Nazism, which tend to supplant Christianity, and the open forms, such as agnostic doubt and mild secularity, which coexist easily with religion. If Christianity is to survive, he said, it must maintain meaningful communication with the open unbelievers. It cannot remain relevant, moreover, if it continues to be weakened internally by the closed systems of dogmatism and institutionalism within itself. The Christians who survive to minister to a changing world will be only those who are "heavily oriented toward Biblical interpretation, historical thought, and contemporary analysis." The lectures were published under the title *Varieties of Unbelief* by Holt, Rinehart, and Winston in 1964 .

Marty finds the atmosphere at the University of Chicago Divinity School congenial because, as he has explained, the school "is short on ideology and because pragmatism has never been a dirty word here." In an article in *Criterion* (Spring, 1967) about his work at Chicago, he wrote: "My students and I are studying the part the church played as victim or agent of modern nationalism, Communism, the quasi-religions accompanying industrialism and scientific technology, and other secular religions." Deploring the lack of communication and empathy between Christian academicians and parish ministers, Marty strives to relate his work as historian to the grass roots ministry.

In addition to the classes he teaches at Chicago, Marty delivers more than seventy lectures a year throughout the United States, in such varied settings as Protestant seminaries, Holy Name societies, Roman Catholic and secular universities, and ecumenical meetings. His radio and television appearances include debates, panel discussions, and commentaries on network programs in the United States and Canada. Aware that clerical immunity too often becomes a cloak for lazy, fuzzy, sloppy, or pompous rhetoric that would be rated ridiculous by any standard other than that of the pulpit, he applies to himself the same rigorous standards of conciseness and clarity that prevail in the broadcasting profession. In his paragraphs on Marty in *The Deacon Wore Spats* (Holt, 1962), John Stewart wrote: "A master both of vernacular speech and syntax, he is terribly allergic to the formal phrases and pet clichés of the 'cowled churchman.' Marty is an exciting figure for religious news editors; they like nothing better than reporting his speeches, which don't have to be translated into everyday speech for the herdsmen on city desks."

Stewart described an address he once heard Marty give as "an exercise in vigor and plain speech," and he went on to describe Marty as a "short, tense figure . . . [with a] trip-hammer style of delivery (though never dropping his syntax), gesturing like a lightweight boxer with short jabs and uppercuts, but with his belligerent manner belied by an occasional grin and twinkle of eye. . . . Marty's mastery of change of pace—dropping his machine-gun speech for a brief slow march of words —is charming and effective; I never saw a public speaker who could gauge the responsiveness of his hearers more carefully or more accurately. This facility is especially important for Marty because nine-tenths of the church people who hear him . . . are unprepared for his plain-talk treatment of august tradition and language."

From 1959 to 1963 Marty wrote a weekly column for the Paddock Publications, a chain of newspapers in suburban Chicago. Since 1964 he has been a columnist for the *National Catholic Reporter,* a liberal newspaper published by Roman Catholic laymen in Kansas City, Missouri. He has also written for the *Catholic World, Commonweal,* the *Ave Maria,* the New York *Times Book Review,* the *American Lutheran,* the *Catholic Layman,* the *Sign, Una Sancta,* the *Journal of Religion, Church History,* the *Baptist Student, Church and Home,* the *Critic, Presbyterian Life, Motive,* the *Christian Advocate,* the *Lutheran, Commentary,* and the *Episcopalian,* among other periodicals.

The *Christian Century* column "Pen-ultimates," which is written alternately by Marty and Dean Peerman, is considered by many to be one of the brightest features anywhere in the American religious press. Some of the columns were collected in *Pen-ultimates* (Holt, 1963). With Peerman, Marty also edits the *New Theology* series published by the Macmillan Company, and he was sole editor of *New Directions in Biblical Thought* (Association, 1960) and *No Ground Beneath Us* (Methodist Student Press, 1964). He was coauthor of *The Religious Press in America* (Holt, 1963) and *Death and Birth of the Parish* (Concordia, 1964), and he has contributed to twenty-four published symposiums and collections and to the *Britannica* and *Americana* encyclopedias. The books of which he is sole author include *The Improper Opinion: Mass Media and the Christian Faith* (Westminster, 1961), *Church Unity and Church Mission* (Eerdmans, 1964), *Youth Considers "Do It Yourself Religion"* (Nelson, 1965), and *Babylon by Choice* (Friendship, 1965).

Marty belongs to the American Historical Association, the Organization of American Historians, the American Society of Church History, the Lutheran Academy of Scholarship, the Lutheran Human Relations Association, and the Institute of American Democracy. He is also one of the leaders of Clergy and Laymen Concerned About Vietnam, a group devoted to ending American intervention in the Vietnamese war and offering moral support to young men who refuse to participate in that war on grounds of conscience. Marty believes that radical political groups, even some that might be considered "anarchic" by the public, can act as "moral agents in our society." "On certain issues, such as Vietnam," he has said, "their opposition to American policy and to the general consensus serves a constructive and prophetic function. . . . As Christians our ultimate loyalty is to a God working out his purpose through history. We should thus feel free to relate to all such groups and influences."

Martin E. Marty and Elsa Louise Schumacher were married on June 21, 1952. They have six children: Joel, John, Peter, Micah, James, and Francis. (The two latter are foster children.) Marty is five feet eight inches tall and weighs 160 pounds. He has gray eyes and balding blond hair. His recreations are hiking, camping, and swimming. Before he became interested in history he was fascinated by art, and liturgical art was one of his pastimes until his schedule became too full. Politically he is a Democrat. Marty has received honorary degrees from Thiel College, Providence College, Marian College, and West Virginia Wesleyan College. In 1962 he appeared on *Life* magazine's list of the "100 Most Important Young Men and Women in America," as a member of today's "breakthrough generation."

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MASTERS, WILLIAM H(OWELL)

Dec. 27, 1915- Physician; educator
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Because it reports on the first definitive study of the anatomy and physiology of human sexual activity under laboratory conditions, *Human Sexual Response,* published in 1966, constitutes a landmark in the history of scientific research. Its authors are Dr. William H. Masters, the research director of the Reproductive Biology Research Foundation in St. Louis, and his research associate, Mrs. Virginia E. Johnson, a psychologist. Dr. Masters is also an associate professor of clinical obstetrics and gynecology at the Washington University School of Medicine and maintains a private practice in gynecology.

Six hundred and ninety-four men and women, most of them married couples, took part in the laboratory phase of the Masters-Johnson project. The purpose of the research was to supply physicians and behavorial scientists with factual information for objective, realistic treatment of sex problems. Since a cultural relaxation of many taboos surrounding sex has favored the progress and reception of Dr. Masters' work, his outraged critics are fewer, at least within professional circles, than his defenders, who applaud his dispelling a host of age-old fallacies and crashing the barriers of prudery against a scientific exploration of sex.

William Howell Masters was born on December 27, 1915 in Cleveland, Ohio to Francis Wynne and Estabrooks (Taylor) Masters. His parents were in comfortable financial circumstances, and after he had completed the seventh and eighth grades in a Kansas City high school, they sent him to the Lawrenceville School in Lawrenceville, New Jersey.

DR. WILLIAM H. MASTERS

Graduating in 1934, he entered Hamilton College in Clinton, New York, where he divided much of his time between science courses and sports. He was a member of the varsity football, baseball, basketball, and track teams; belonged to the debating club and the Alpha Delta Phi fraternity; and served on the honor court.

His laboratory courses at Hamilton led Masters to become interested in a career in research, and after taking his B.S. degree in 1938, he enrolled with that goal in mind in the School of Medicine and Dentistry of the University of Rochester. The eventual practice of medicine appears to have been only a secondary consideration. During his first year as a medical student he worked in the laboratory of Dr. George Washington Corner, then professor of anatomy at Rochester. Corner, who was engaged in a long-term comparative investigation of the reproductive tract in animals and human beings, assigned Masters to an examination of the lining of the rabbit uterus. That was the first of his studies in reproductive biology at Rochester, which were briefly interrupted by wartime service in the Navy.

By the time that he obtained his M.D. degree in 1943, Masters had decided that he wanted to concentrate his laboratory research on the medically unexplored subject of human sexual activity. "In 1943," as Ruth and Edward Brecher observed in *An Analysis of "Human Sexual Response"* (1966), "a decision to study the physiology of sex was a decision to study the least plowed and hence most inviting area of human physiology." It was also probably the most controversial and, therefore, one of the most challenging.

Before he left medical school, Masters had sought the guidance of Dr. Corner, who had recently joined the staff of the Carnegie Institution of Washington, D.C. Corner suggested three qualifications to be met by a specialist in sex research: that he be a man of mature age, about forty years old, to reduce suspicion of prurient interest; that he first establish a reputation in a different area of research; and that he secure the backing of a university. The pattern of that guideline was the career of Dr. Alfred

C. Kinsey, of whose work Corner was an early supporter. In 1938 Kinsey, a zoology professor at Indiana University, had begun his interviews of thousands of men and women regarding their sexual experiences—an investigation on which he based his two pioneering statistical studies, *Sexual Behavior in the Human Male* (1948) and *Sexual Behavior in the Human Female* (1953).

In following Corner's advice rather closely over the next decade, Masters chose a specialty that helped to prepare him for work in sex research. He served an internship in obstetrics and gynecology at St. Louis Maternity Hospital and at Barnes Hospital in St. Louis in 1943, an internship in pathology at the Washington University School of Medicine in 1944, and an internship in internal medicine at Barnes Hospital in 1945. He also held assistant residencies and then residencies in obstetrics and gynecology at St. Louis Maternity and Barnes hospitals. In 1947 he joined the faculty of the Washington University School of Medicine, where he advanced over the years from instructor in obstetrics-gynecology to assistant professor and later to associate professor of clinical obstetrics and gynecology.

Meanwhile, for several years, Dr. Masters conducted extensive and varied research in obstetrics and gynecology. Many of the dozens of papers that he contributed to professional publications concerned hormone treatment of the diseases of the aged. Among his articles published in the late 1940's and early 1950's are "Female Sex Hormone Replacement in the Aged Woman," "Investigation of Sexual Regeneration in Elderly Women," and "Estrogen-Androgen Substitution Therapy in the Aged Female."

By 1954 Dr. Masters, who was prematurely bald and looked older than thirty-eight, felt that he was ready to undertake the type of sex research that he believed was needed in the medical profession. Like Kinsey, he was concerned over the scarcity of explicit and detailed knowledge about human sexual behavior. In treating sexually distressed patients, Masters has asserted, physicians had "no source of knowledge but their own experience—which could have been good or bad." For the most part they relied on the same popular misconceptions, folklore, myths, and distorted information that often had given rise to their patients' problems in the first place.

Masters' investigation may be said to have taken up research on sexual behavior where Kinsey's left off. Kinsey had had to depend on secondhand data, the recollections and impressions of his subjects, although he recognized the need for clinical observation of sexual intercourse. His case-history method, however, helped to liberalize the climate of public opinion on sex research and made it possible for Masters to take the next step—the study in the laboratory with the aid of modern scientific equipment of the way in which the human body responds to sexual stimulation.

Assisted by a research grant from the United States Institutes of Health, Masters launched his project at the School of Medicine of Washington University, which also gave him some financial help. After a few years the federal agency rejected application for additional grants, and in 1964 Masters established the Reproductive Biology Research Foundation to obtain funds from private donors and philanthropic organizations. The foundation is nonprofit, and Masters supports himself and his family through his private practice in obstetrics and gynecology.

At first Masters recruited prostitutes for his research, believing them to be the only available subjects because of the taboo against public sexual performance, but he found them unsuitable for an investigation of normal sexuality. When word of his project began to spread throughout the university and beyond the campus, he discovered that he could attract a sufficient number of cooperative volunteers among the more ordinary men and women of St. Louis, even though he recognized that they would be atypical. In 1956 he engaged Mrs. Virginia E. Johnson to help him in interviewing and screening volunteers. Since then she has proved a valuable assistant to Masters, who found that the presence of both a man and a woman in the research team made the subjects feel more at ease in the laboratory.

Over a period of eleven years 382 women and 312 men, ranging in age from 18 to 89, participated in the actual laboratory research stage of the program. All volunteers were paid for their time. Masters described the male and female sexual cycle in terms of a four-phased pattern. Using color cinematography, electrocardiographs, electroencephalographs, and other biochemical equipment, he recorded and measured the physiological changes taking place during each phase. In the 10,000, or more, cycles observed, several different forms of stimulation were used to analyze the progressive and retrogressive reaction of specific organs to sexual tension.

Strict security precautions were taken to conceal the identity of the volunteers from anyone but the researchers. Knowing that his work would generate controversy, for several years Masters delayed any publication of his findings. Then in 1959 he began contributing reports on his research to medical periodicals. He was, however, able to continue his investigations in relative secrecy until, as Masters himself has said, his "anonymity was destroyed" in November 1964 by an article in *Commentary*, "I'm Sorry, Dear," written by Dr. Leslie H. Farber, a Washington, D.C. psychiatrist. In his attack on the "scientizing" of sex, Farber anticipated much of the criticism that was to assail the later, more fully detailed reports of the Masters-Johnson findings. He charged a dehumanization of sex and a disregard for the psychological aspects of the sexual experience. Commenting on the Farber article, Masters told Earl Ubell in an interview for the New York *Herald Tribune* (November 21, 1965), "We are, of course, studying sexuality in the total context of human experience, but we had to start with the 'how' and the 'what' of sex before we could go on to the 'why.' There is more to come. We have just scratched the surface."

In 1966 Dr. Masters and Mrs. Johnson published an explicit account of their laboratory study in *Human Sexual Response* (Little, Brown), intended primarily for the use of physicians and behavorial scientists. Careful to avoid any suggestion of pornography or salaciousness, the authors used a terminology so highly technical that they had to furnish a glossary. Their book quickly became a best seller, and in mid-1968, as reported in *Newsweek* (June 10, 1968), it was selling at the rate of 2,000 to 3,000 each month, at $10 a copy, and editions were soon to appear in ten languages.

Despite the ridicule of certain critics and some objections on moral grounds, *Human Sexual Response* was on the whole well received in the popular press and in medical journals. In his review for *Scientific America* (August 1966) Frank A. Beach, a behavorial scientist at the University of California, asserted that "Masters and Johnson have made a number of extremely original and significant contributions to the theoretical aspects of this very important field of investigation." One of the Masters-Johnson achievements to which many commentators called attention was the discovery of a sperm-killing secretion in some women that prevents conception. If that chemical were isolated and identified, it could be injected into other women to serve as a natural contraceptive. Of considerable public interest also was the researchers' contention that increasing sexual incapacity in males and females as a result of the aging process is reversible.

"Any critic of Masters' work," as argued in a review of *Human Sexual Response* in *Newsweek* (April 25, 1966), "runs up against one fact: doctors, psychologists and marriage counselors try to deal with problems of sexual performance with only the most rudimentary grasp of the physiology involved." Since 1959 Dr. Masters and Mrs. Johnson have been demonstrating the clinical application of the knowledge gained through their research by treating husbands and wives, together, for various forms of sexual inadequacy. Their counseling requires two or three weeks of intensive therapy and follow-up consultation lasting about five years. They reportedly plan to present an account of their work in "Human Sexual Inadequacy," scheduled for publication in 1970. For several years they have been contributing papers on the treatment of sexual incompatibility to medical journals.

Among the supporters of the work of Dr. Masters and Mrs. Johnson is Dr. John Rock, a Roman Catholic advocate of birth control and a developer of the first effective contraceptive pill. He serves as a member of the board of the Reproductive Biology Research Foundation. Dr. Mary S. Calderone, the executive director of the Sex Information and Educational Council of the United States, has pointed out that Masters' studies on the effects of sexual activity on the heart and respiratory system should provide heart specialists with a factual basis for advising their coronary patients. "The Masters-Johnson research, I am convinced," Dr. Calderone wrote in a chapter for *An Analysis of "Human Sexual Response,"* "can help society take a giant step toward the day when human sexuality . . . can be openly and freely taught—to children and young people who need such insight so desperately, and to their parents who need it even more."

Dr. Masters is associated as a gynecologist with several St. Louis hospitals. He belongs to the Missouri and American medical associations and to many other professional organizations, including the New York Academy of Sciences, the Society for the Scientific Study of Sex, the Gerontology Society, the International Fertility Association, and the International Society for Comprehensive Medicine. He serves on the boards of directors of the St. Louis Family and Children's Service, the St. Louis Health and Welfare Council, and the Planned Parenthood Association. His honorary Greek-letter societies are Sigma Xi and Alpha Omega Alpha, and his club is the Racquet in St. Louis. He is an Episcopalian.

While still a medical student in Rochester, on June 13, 1942 William H. Masters married Elisabeth Ellis. They have a daughter, Sarah Worthington, and a son, William Howell Masters 3d. Spruce and stylish in his grooming, Dr. Masters keeps athletically trim by jogging for two miles every morning. Still fond of sports, he is a devoted spectator of baseball, football, and other games. Mrs. Johnson described him in an interview for *Life* (June 24, 1966) as "a superb mime" whose "humor is very subtle" and as "a gentleman of the old school." When Will Bradbury, the reporter for the *Life* article, posed the question of morality in regard to sex research, Masters replied, "My answer is that science by itself has no moral dimension. But it does seek to establish truth. And upon this truth morality can be built."

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MATSON, RANDY

Mar. 5, 1945- Track and field champion
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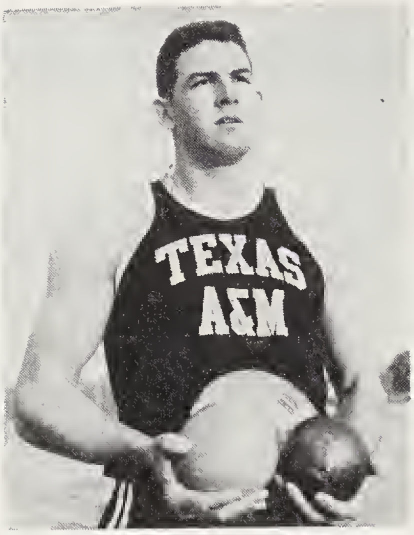
The only man in track and field history to surpass the 70-foot mark in the shot put is Randy Matson, a graduate student of business management at Texas A & M University. A towering heavyweight with bulging biceps, Matson first hurled the sixteen-pound steel sphere a 70-plus distance in 1965, and he has repeated the feat on numerous occasions since, the most memorable of them in 1967, when he made his longest throw, 71 feet 5½ inches. He also holds the American discus throwing record, 213 feet 9½ inches, just two inches short of the world mark set by Ludvik Danek of Czechoslovakia. Matson was named to the A.A.U. All-America team in 1965, 1966, and 1967, and he won a gold medal when he put the shot 67 feet 4¾ inches at the Olympic games held in Mexico City in October 1968.

James Randel Matson, the second of three children and the younger of two sons of Mr. and Mrs.



RANDY MATSON

Charles Matson, was born in Kilgore, Texas on March 5, 1945. Six months after his birth the Matsons moved to Borger, Texas, and six years later they settled in Pampa, Texas, where the father works for a subsidiary of the Dow Chemical Company. In the public schools of Pampa, Matson was all-around athlete outstanding for both his skill and his size. When he was an eighth grader, Dwayne Lyons, the Pampa High School track coach, saw his potential as a weightman and began grooming him for the discus and the shot put. The shot put begins with a classic Grecian crouch similar to that used in the discus throw, the shot-putter positioning himself in a circle seven feet in diameter, cradling the sixteen-pound (twelve-pound in high school competition) ball at his neck. Without leaving the circle he pushes the ball up and forward into the air with all possible force.

Under Lyon's tutelage Matson set records for the shot put and the discus that have never been broken in Texas high school competition. He was also outstanding in high school football, basketball, and baseball, but his preference for track and field was reinforced by two knee injuries he sustained as a fullback on the football team. When he graduated from Pampa High School in 1963, scores of colleges and universities offered him athletic scholarships. He chose Texas A & M University in College Station, Texas, where he became a student of business management in September 1963. One of his reasons for choosing Texas A & M was the weight-lifting program there under trainer Emil Mamaligia. Matson knew that once his technique was perfected the only way to add distance to his shot puts and discus throws was to build up his weight and strength.

The enhancement of Matson's physical condition, coupled with the maturing of his skill, was reflected in a rapid, progressive improvement in his shot put performances. In June 1964 he set a meet record in the A.A.U. championships with a heave of 64 feet 11 inches, and the following October, as a member of the United States Olympic team in Tokyo, he won a silver medal with a shot put of 66 feet 3¼ inches. In February 1965 he set a world indoor record in Fort Worth with a toss of 65 feet 8¼ inches, and the next night in Dallas he pushed the figure up to 66 feet 2½ inches. Two months later he surpassed Dallas Long's outdoor mark of 67 feet 10 inches with 67 feet 11¼ inches, and soon afterward he improved on that by one inch. A short eleven years after Parry O'Brien broke the 60-foot barrier—once considered the ultimate—Matson was fast approaching 70 feet. He broke through that new barrier on May 8, 1965 in the preliminaries of the Southwest Conference meet at College Station with a throw of 70 feet 7 inches. His personal reaction to the achievement was ambivalent. "Every time I step into that steel ring people will be expecting me to throw the ball 70 feet and over," he remarked. "That's impossible. I sure hate to let them down. . . . I'm happy I did it, naturally. But now there's that sickening feeling of knowing I have to go back to the 66's and 67's. There's one advantage. I don't have to press for the record. I have it."

Matson passed up the 1965-66 indoor track season to play basketball for Texas A & M. As first-string center he averaged only nine points a game, but his bulk, strength, agility, and height—six feet six and one half inches—combined to make him valuable as a rebounder, and he was named Southwest Conference Sophomore of the Year as his team narrowly missed winning a conference championship. When he was playing basketball his weight dropped from 260 to 235 pounds, and regaining the lost thirty-five pounds was difficult. "My trouble is that I can't eat a whole lot at one time," he told an interviewer. "I eat four meals a day—sometimes five —but they're just regular sized. I have a problem with my appetite. Sometimes I don't even feel like eating breakfast." Supplementing his diet with protein pills and between-meal snacks, he was back up to 248 pounds by the end of June 1966, when he won both the shot put and the discus events—the latter with a meet record of 197 feet—at the National Collegiate outdoor championships at Bloomington, Indiana. In December in San Francisco he put his best indoor shot up to that time, 64 feet 6 inches, but Neal Steinhauer of the University of Oregon threw more than two feet further, inflicting on Matson his first loss in two years. April 22, 1967 was celebrated as "Randy Matson Day" in College Station, Texas, and on that occasion Matson put the shot 71 feet 5½ inches, breaking his own previous outdoor record.

In July 1967, during the United States trials for the Pan-American games, Matson put the shot 68 feet 7¼ inches, six feet better than Parry O'Brien's Pan-Am games record. In August he did 67 feet 1½ inches for the Americas in a meet against Europe in Montreal. A week later, in Dusseldorf, Germany, he helped his United States team beat West Germany with a put of 68 feet 1¼ inches. For his overall performance in 1967 he was honored with the James E. Sullivan Award, the highest citation of the Amateur Athletic Union.

Shot-putters used to skip across the seven-foot circle at approximately a right angle to the toe board and then twist their bodies ninety degrees as they heaved the heavy ball. Parry O'Brien developed a new style. He began with his back to the toe board, then pivoted completely about-face in making his thrust. This method, which made it possible for O'Brien to breach the 60-foot barrier, revolutionized the sport. Properly executed, O'Brien's 180-degree pivot has the explosive effect of a coiled spring released, and its proper execution requires the speed and agility of a superb all-around athlete such as Matson. The powerful Texan is taller and longer in the arms, the torso, and even the fingers than the old-style, muscle-bound shot-putters, who resembled Japanese wrestlers. His ranginess is a handicap in heavy weightlifting, but Matson puts it to good use in shot-putting by bending farther forward as he follows through on his thrust. "By doing this," O'Brien has commented, "he gains an extra five feet. The longer you have contact with the implement the farther it will go." Matson has more wrist and finger action than O'Brien or Long ever had. They pushed the ball out in the common way. Matson gives it a final flip with his fingers as he releases it. Coach Thomas has said: "Randy holds it higher on his fingers . . . and uses his wrist more. He has a terrific wrist snap." All of this helps to give Matson what has been termed an "explosive" arm, roughly the equivalent of a "live" arm in baseball.

"On the day of the meet, I try not to think about it," Matson has said. "I concentrate, naturally. It's important. But until then, I want to be as relaxed and loose as possible. I never worry." Matson speaks with a quiet drawl, addresses older men as "sir," and is modest in discussing his achievements. Because his 1964 Olympic activity put him behind a semester, Matson did not finish his undergraduate work at Texas A & M until mid-1968. He is now working for an M.A. degree in business management there on a scholarship awarded him by the National Collegiate Athletic Association.

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MICHENER, (DANIEL) ROLAND (mish' nər)

Apr. 19, 1900- Covernor-Ceneral of Canada; lawyer
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On April 17, 1967, the Right Honorable Roland Michener was sworn in as the twentieth Covernor-Ceneral of Canada, succeeding the late Major General Ceorge Philias Vanier. A lawyer by profession, Michener served from 1945 to 1948 as a member of the Ontario legislature and as provincial secretary and registrar for Ontario. He was a member of the federal House of Commons at Ottawa from 1953 to 1962, becoming Speaker of the House in 1957. From 1964 until his appointment as Covernor-Ceneral, Michener served as Canada's High Commissioner to India.

ROLAND MICHENER

Under the provisions of the British North America Act of 1867, the governor-general is the personal representative in Canada of the British sovereign, by whom he is appointed for a five-year term on recommendation of the Canadian prime minister. The post is formally the highest in the nation, although in practice its functions have become largely ceremonial and symbolic over the years. As the formal head of the executive branch of the Canadian government, the governor-general is the normal channel of communication between Buckingham Palace and the Canadian prime minister, and he also serves as commander in chief of the Canadian armed forces. The governor-general must give assent to all enactments passed by the Senate and the House of Commons before they become law, but in practice, such assent has become virtually automatic. The third native-born Canadian to hold the office, Michener said at the time of his inauguration, that "the Covernor-General has come to represent the Canadian people as a whole and he now symbolizes for Canadians the stability and continuity of the national life and institutions."

A native of Lacombe, Alberta—a small town about halfway between Calgary and Edmonton—Daniel Roland Michener was born on April 19, 1900, the oldest of the seven children (three boys and four girls) of Edward and Mary Edith (Roland) Michener. His parents, both natives of Lincoln County, Ontario and of pioneer ancestry, had moved to Lacombe about two years before his birth. His father was the leader of the Conservative party (now called Progressive Conservative) in the Alberta legislature and served from 1917 to 1947 in the provincial senate. "Politics was part of our family life," Michener told Martin O'Malley of the Toronto *Globe and Mail* (April 5, 1967). "I decided when I was a young man that I would go into public life."

While attending high school at Red Deer, the principal town in his father's legislative district, Michener acquired two cows and had his own dairy route, at the same time supplying his family with milk. In 1918 he served as a pilot cadet in the Royal Air Force. As a student at the University of Alberta, Michener achieved an excellent academic record, and at the time of his graduation with a B.A. degree in 1920, he was awarded the Governor-General's Gold Medal for scholastic proficiency. Having been named a Rhodes Scholar for Alberta in 1919, Michener went to England in 1920 and remained for three years in residence at Oxford University's Hertford College. He also read law at the Middle Temple.

Michener has recalled, as quoted by Martin O'Malley in the *Globe and Mail,* that his participation in sports as a young man conditioned his later attitude toward public life by giving him "a tolerant approach to everyone and a dislike of jealousy and interracial disputes." His athletic recreations have included lacrosse, squash racquets, and skiing. At Oxford he won a "half blue" in a hockey competition with Cambridge for 1921-22. Among his hockey teammates there was Canada's future Prime Minister, Lester B. Pearson, with whom he established an enduring friendship. (Some time later, Michener and Pearson were again teamed up—as a doubles entry in the Canadian Open Tennis Tournament—but they were eliminated in the first round.) Michener was awarded a "full blue" for track and field in 1923, having won the pole vault against Cambridge.

In 1922 Michener obtained his B.A. degree from Oxford, taking second class honors in jurisprudence. He was awarded the bachelor of civil law degree in 1923 and was called to the English bar that same year. In the following year he was admitted to the Ontario bar. From 1924 to 1957 Michener practised with the Toronto law firm of Lang, Michener & Cranston (now Lang, Michener, Cranston, Farquharson & Wright), within which he specialized in mining and corporation law. While engaged in law practice Michener served on the boards of a number of mining companies. Other firms with which he became associated included the Metropolitan Trust Company and the Empire Life Insurance Company. He also contributed to the *Canadian Encyclopedic Digest* (1926-29), and to the volume *The Legal Status of Aliens in Pacific Countries* (Oxford, 1937), edited by N.A.M. Mackenzie. Michener was awarded an M.A. degree by Oxford University in 1929. He was named King's Counsel in 1943.

Not until he was in his forties did Michener follow his father's footsteps into politics. Then, as now, he adopted as his special approach to politics the legal rights of the people and their constitutional safeguards and guarantees. He made his first bid for elective office in 1943, when he was the Progressive Conservative candidate for the Toronto-St. David's seat in the Ontario legislature and was defeated by the candidate of the Cooperative Commonwealth Federation. He again ran for the same seat in the general election of 1945, and at that time he was victorious. In 1946, while retaining his seat in the provincial legislature, he was appointed provincial secretary and registrar for Ontario by the Progressive Conservative Prime Minister, George A. Drew. He soon became known as an efficient administrator. When he sought reelection in 1948, however, the political tide appeared to be turning against the Progressive Conservatives. Furthermore, in the view of some observers, his association with Drew appeared to be a liability. Consequently, he went down to defeat, along with Drew himself.

In 1949, when Drew—who had been named leader of the Progressive Conservative party—was elected to the federal House of Commons, Michener also was a candidate, in the Toronto-St. Paul's riding (constituency), but he was defeated. Four years later, on August 10, 1953, he carried the same riding by the narrow plurality of 515 votes. In the election of June 10, 1957, which resulted in a substantial majority for the Progressive Conservatives, he widened his margin of victory to some 6,600 votes.

On October 14, 1957, Michener was unanimously elected Speaker of the House of Commons, following his nomination by the new Prime Minister, John G. Diefenbaker, who had taken over leadership of the Progressive Conservative party in December 1956. Before taking office, Michener resigned from his law firm and relinquished his various directorships. Like the Speaker of the British House of Commons, the Speaker of the Canadian House of Commons is an elected member of the House with at least a nominal party affiliation. He is, however, chosen for the Speaker's chair on the assumption that he will be an impartial moderator, who enforces the rules of debate with scrupulous fairness.

According to Martin O'Malley, Michener "was unofficially on trial from every corner of the Commons during the first few months in the Speaker's chair." On December 11, 1957 Diefenbaker made certain comments during the question period reflecting on the Speaker's ability to control the situation. To the satisfaction of the Liberal opposition, the Prime Minister was ruled out of order. Earlier, in November 1957, Michener had stood firm against a Cooperative Commonwealth Federation demand for a special debate on farm prices, ruling that since the government had already announced that it would introduce legislation guaranteeing farm prices, debate was out of order.

In the national elections of March 30, 1958 Michener retained his seat in the House of Commons, and he was unanimously reelected Speaker of the House on May 12. Both Prime Minister John Diefenbaker and opposition leader Lester B. Pearson favored making the Speakership a permanent office, but no action was taken on the matter. Michener's occupancy of the Speaker's chair terminated with the general election on June 18, 1962, when the Liberal candidate, Ian G. Wahn, won his House seat from him by a narrow margin. In recognition of his service as Speaker he was created a member of the Privy Council for Canada by Queen Elizabeth II on October 15, 1962.

After leaving the House of Commons, Michener resumed his private law practice in Toronto, but he continued to play an active role in national affairs. In 1963-64 he served as chairman of the Manitoba Royal Commission on Local Government Organization and Finance. His article "What's Wrong With the Government?" in which he discussed defects in the Canadian parliamentary system and proposed possible remedies, appeared in the Toronto *Globe and Mail* magazine on June 1, 1963.

On July 6, 1964 Michener was appointed Canada's High Commissioner to India upon recommendation of Prime Minister Lester B. Pearson. According to a report in the New York *Times* (April 5, 1967), Michener, as High Commissioner, "made it his primary business to acquaint Indians with his country's good works" and "made a mark, too, as one of the few diplomats who wore a business suit and necktie through the summer." Michener was, in addition, appointed Canada's Ambassador to Nepal in 1965.

On April 4, 1967, a month after the death of Governor-General George Philias Vanier, Prime Minister Pearson announced the recall of Michener from India and his appointment as Canada's twentieth Governor-General. Until the appointment of Vincent Massey as Canada's eighteenth Governor-General in 1952, no native Canadian had ever been named to that high office. It was the understanding at that time that all future governors-general would be native Canadians and that Massey's successor would be a Canadian of French ancestry, who would in turn be succeeded by a Canadian whose mother tongue was English. In September 1959 Massey was succeeded by Vanier, Canada's first Ambassador to France, and a descendent of pioneer French settlers. Michener, as his successor, thus became Canada's third native-born Governor-General.

En route from New Delhi to Ottawa, Michener was received by Her Majesty Queen Elizabeth II in London. On April 17, 1967 he took the oath of office as Governor-General in the Senate chamber of the Canadian Parliament.

Addressing Parliament after the ceremony, Michener declared that Canada was fortunate to possess "two mighty currents of civilization—French and British." He referred to the French Canadian renaissance of "creative vigor and intellectual brilliance," which, he maintained, would "stimulate and strengthen Canada as a whole." During the summer of 1967 Michener acted as host to foreign dignitaries who visited Ottawa for the celebrations of the 100th anniversary of Canadian confederation. In his public addresses he emphasized national unity, and he urged Canadians to concentrate their efforts on giving aid to underdeveloped countries.

Michener has received honorary LL.D. degrees from the University of Ottawa (1948), Queen's University (1950), and Laval University (1960). In 1961 he was named an honorary fellow of Hertford College, Oxford. He has served as chairman of the executive of the Canadian Association for Adult Education; as honorary counsel for the Ontario division of the Canadian Red Cross; and as a governor of Toronto Western Hospital. Michener is also a former chairman of the executive committee and honorary counsel of the Canadian Institute of International Affairs, of which he is now an honorary vice-president. He served on the Canadian delegations to Conferences on British Commonwealth Relations at Chatham House, London in 1945; at Bigwin Inn in 1949; and in Pakistan in 1954. From 1936 to 1964 he was general secretary for Canada for the Rhodes Scholarships. He was awarded the Coronation Medal in 1937.

Roland Michener and Norah Evangeline Willis, the daughter of Robert Willis of Manitoba, were married February 26, 1927. They have three daughters: Joan (Mrs. Donald Rohr), an artist and sculptor, who is the wife of the chairman of the history department at Brown University, Providence, Rhode Island; Diana (Mrs. Roy Edward Schatz), a biochemist, who lives in Toronto; and Wendy (Mrs. Leslie G. Lawrence), a Canadian Broadcasting Corporation producer, who writes under her maiden name. Mrs. Michener holds M.A. and Ph.D. degrees from the University of Toronto, and she is the author of a book about Jacques Maritain. In a New York *Times* profile (April 5, 1967) Michener was described as having "the silver-haired, handsome looks of an old-style diplomat," and as having "humor and good nature." He is a member of the University Club and the Albany Club, and he once served as president of the Lawyers Club, the Empire Club, and the Board of Trade Club in Toronto. His church is the Anglican.

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MINK, PATSY T(AKEMOTO)

Dec. 6, 1927- United States Representative from Hawaii
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The most prominent woman in Hawaiian politics since Queen Liliuokalani is Patsy T. Mink, Democratic Representative-at-large from the insular Pacific state since 1964. A member of the House committees on education and labor and interior and insular affairs, Mrs. Mink has been an outstanding sponsor of liberal legislation, particularly in the areas of federal aid to education, veterans' benefits, and the social, political, and economic progress of United States possessions in the Pacific. Her positions have generally been in accord with the policies of the Johnson Administration, but on the war on poverty she has been a little more hawkish than the administration, and on the war in Vietnam she has been vastly more dovish.

"What I bring to Congress," Mrs. Mink has said, "is an Hawaiian background of tolerance and equality that can contribute a great deal to better understanding between races." The chief racial divisions in her heterogeneous constituency of 741,000 people are Caucasian (approximately 32 percent), Hawaiian or part Hawaiian (15 percent), Japanese (32 percent), Filipino (10 percent), Chinese (6 percent), and Negro (1 percent). The population is spread over seven major islands and four minor ones. There are, in addition, 111 uninhabited islands, bringing the total land area to 6,542 square miles, the fourth smallest state area in the union. The major industries are defense, tourism, sugar production, and pineapple growing, and the gross state product in 1966 was $2.7 billion. Hawaii's other delegates in Washington are Republican Sena-

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tor Hiram Fong, Democratic Senator Daniel Inouye, and Democratic Representative-at-large Spark Matsunaga. Annexed by the United States in 1900, Hawaii became the fiftieth state in the union in 1959.

Of Japanese descent, Patsy Mink was born Patsy Takemoto on December 6, 1927 in Paia, a village of 300 homes on the Hawaiian island of Maui, to Suematsu Takemoto, a civil engineer, and Mitamia (Tateyama) Takemoto. She has a brother, Eugene H. Takemoto. As a child, she has recalled, as quoted in the New York *Post* (January 28, 1965), she was "fascinated by living things, by life processes," and her earliest hero was the family physician. She also admired President Franklin D. Roosevelt, whose radio "fireside chats" deeply impressed her. "It occurred to me that one had to find a reason for one's existence," she told the *Post* interviewer. "It seemed to me that possibly the highest achievement is to find a place in life that permits one to be of service to his fellow men."

At Maui High School, Patsy Takemoto was president of the student body in her senior year and valedictorian of the class of 1944. After graduating from high school she enrolled at the University of Hawaii in Honolulu as a pre-medical student. She spent her junior year in the continental United States, at Wilson College in Chambersburg, Pennsylvania (autumn-winter 1946) and the University of Nebraska (winter-spring 1947). Before finishing her studies at the University of Honolulu she realized that she was more interested in the humanities, particularly philosophy and ethics, than she was in science. After taking a B.A. degree in zoology and chemistry at the University of Honolulu, in 1948, she entered the University of Chicago School of Law.

At the University of Chicago, Patsy Takemoto met and married—on January 27, 1951—John Francis Mink, a Pennsylvanian of Austro-German ancestry who was doing graduate work in geology. In 1953, when Mrs. Mink received her J.D. degree, the Minks settled in Honolulu, where John Mink became an hydrologist for the Honolulu Board of Water Supply and Mrs. Mink went into private law practice. She also lectured on business law at the University of Hawaii (1952-56 and 1959-62) and served as house attorney for the Hawaii House of Representatives (1955).

In 1954 Mrs. Mink became a founder and the first president of the Oahu Young Democrats, and two years later she was elected first territorial president of the Hawaii Young Democrats. In 1957 she led the first Hawaiian delegation to the Young Democratic National Convention and was elected national vice-president. In 1960 she was a member of the platform committee of the Democratic National Convention, and her influence added to the weight of the civil rights plank in the platform that year.

Mrs. Mink was elected to the Hawaii House of Representatives in 1956 and to the Hawaii Senate in 1958 and again in 1962, after the territory became a state. In both houses she showed her interest in the improvement of education in Hawaii, and in the Senate she was chairman of the education committee. As a Senator she also sponsored, among other varieties of legislation, an equal-pay-for-equal-work bill aimed at ending the double standard, weighted against women, followed by many employers.

Unsuccessful in her bid for nomination in the 1959 Congressional primaries, Mrs. Mink tried again in 1964 and won. Without private means, she relied entirely on contributions for the financing of her subsequent campaign. All of her campaign workers were unpaid volunteers, and her husband, as always, served as her campaign manager. In the Johnson landslide of November 1964 Mrs. Mink easily defeated Republican John E. Milligan, and the voters of Hawaii returned her to the House of Representatives in 1966 by the highest margin in Hawaiian Congressional election history. She is among the top ten vote-getters among the 435 members of the United States House of Representatives, despite the distance between her Washington office and her home state, which keeps her from seeing her constituents as often as the average Congressman. She was reelected to a third term in November 1968.

One of Representative Mink's earliest successes in Congress was a bill for the construction of schools in the United States Pacific territories that President Johnson signed into law on July 21, 1965. She sponsored the National Overseas Education Act of 1967, which shifted responsibility for the administration of schools for the children of American governmental and military personnel overseas from the Department of Defense to the Department of Health, Education, and Welfare. In April 1967 she introduced a proposal, ultimately attached to the Housing and Urban Development Act of 1967, for using federal money as a buttress to maintain an interest rate of 3 percent on private loans for college dormitory building programs. She has also been responsible for legislation expanding the federal student loan program.

In May 1967 Mrs. Mink sponsored the Preschool Centers Supplementary Education Act, which authorizes the allocation of $300,000,000 annually for the improvement of educational services in public and private nonprofit child day-care centers. Her

Teachers' Sabbatical Leave bill—designed to help teachers to pursue advanced or refresher study in their fields—was incorporated into the Education Professions Development Act, which she cosponsored and which was signed into law on June 28, 1967. In June 1968 she succeeded in attaching an amendment to the House appropriations bill that increases by $90,000,000 annually the federal subsidization of school districts crowded by an influx of children of federal employees.

Much of Representative Mink's legislative energy has been expended in behalf of the United States possessions in the Pacific—the largest of which are Guam, American Samoa, Wake, and Midway islands—and the United States Trust Territory of the Pacific. The latter territory, held in trusteeship by United Nations mandate, comprises most of the Caroline, Marshall, and Mariana islands in Micronesia. On March 21, 1967 the House passed a bill, sponsored by Mrs. Mink and others, outlining a three-year program of economic development for the Trust Territory. Two months later Mrs. Mink introduced a resolution that would encourage the growth of the Micronesian tourism and fishing industries by extending to the territory tariff benefits already enjoyed by Samoa and Guam. Several proposals by Mrs. Mink for removing inequities against Pacific islanders in the Immigration and Nationality Act were incorporated into amendments to the act introduced in the House in December 1967. On March 25, 1968 she introduced a bill providing for the establishment of an indigenous civil government with some degree of autonomy for the Trust Territory of the Pacific. Other Mink legislation relating to Pacific islanders includes an income tax amendment designed to permit Samoans making United States federal tax returns to deduct for dependents who are not citizens of the United States.

Her legislative proposals relating to servicemen and veterans include two bills introduced on May 8, 1967: H.R. 9636 provides that when a family member has been killed in combat, surviving members would automatically and permanently be transferred out of the combat zone; H.R. 9637 provides for a veteran to collect fully for any disability that became compensable after he made his original claim. Other legislation sponsored or pushed by Mrs. Mink has included expanded federal insurance on housing loans, programs for the elderly, and social security benefits. She was one of the sixteen sponsors of the Truth in Lending bill.

Before the Paris peace talks were initiated, Patsy T. Mink unsuccessfully sought, through Ambassador Arthur J. Goldberg, the mediation of the United Nations in bringing the war in Vietnam to an end. When South Vietnamese Premier Ky executed Mr. Vinh, a Chinese businessman, for profiteering, she spoke out vehemently against the "barbaric" act and called on President Johnson to insist that Ky abandon such methods of dealing with his social and economic problems. In July 1967, when many of her colleagues, in tones of righteous patriotism, were calling for harsh punishment of anti-war flag burners, Patsy T. Mink rose to make one of her most eloquent speeches on the floor of the House of Representatives. "America is not a country which needs to punish its dissenters to preserve its honor. . . ," she said. "America is not a country which needs to demand conformity of all its people, for its strength lies in all our diversities converging in one common belief, that of the importance of freedom as the essence of our country."

In September 1967 Mrs. Mink reported to her constituents that she could not at that time support President Johnson's request for an income tax increase, partly because of her opposition to the war in Vietnam. "$78 billion, or one-half of our federal tax revenues, are now expended in support of our military efforts," she wrote in her newsletter. "$30 billion of this is devoted to our Vietnam effort—over $1,500 for each man, woman, and child in South Vietnam! By coincidence this is approximately the amount of deficit in the federal budget—$28 billion—which now prompts the administration to urge a tax increase. However, the tax increase is projected to raise only $6 billion this year, or less than a fourth of the amount needed. Thus the tax increase will in no way give assurance that the funds so sorely needed for domestic programs in education, poverty, social welfare, and urban development will be available." She compared the proposed tax increase to "administering aspirin to a seriously ill patient who needs major surgery," and she asserted that if runaway inflation is indeed endangering the national economy, then the measures taken against it must affect all segments of the economy, including big business. "We should be talking about excess profits taxes, removal of oil depletion allowances, removal of exemptions to special classes of individuals, price and wage regulations," she wrote. "None of these have been suggested as needed, and until they are I am convinced that the need for funds is predicated primarily upon the demands for further escalation of the war in Vietnam. Increasing the ease by which we continue to escalate the war in Vietnam is contrary to my personal views."

In Hawaii, before her election to the Congress, Mrs. Mink was deeply involved in work with the handicapped. She was director of Lanakila Crafts, a charitable organization to help the handicapped, and of the Hawaii Association to Help Retarded Children. Mrs. Mink is a member of the National Association for the Advancement of Colored People, and she is on the board of directors of the Honolulu Symphony Society. The Outstanding Woman in Politics award was given her in 1965 by the District of Columbia Business and Professional Women's Association. The Japanese-American Citizens League, the Overseas Education Association, and the National Multiple Sclerosis Society have also honored her, and she has received honorary degrees from Lindenwood College in St. Charles, Missouri and Wilson College in Chambersburg, Pennsylvania.

Patsy T. and John Mink—who now works as a consultant at the Research Analysis Corporation in McLean, Virginia—live with their daughter, Gwendolyn, in the Southwest section of Washington, and they continue to maintain their home in Hawaii, at Waipahu, fifteen miles west of Honolulu. Petite—five feet one inch tall and weighing 110 pounds—and pretty, with brown eyes and black hair, Mrs. Mink is a favorite subject of Washington news photographers. Although she can do a graceful hula and is an expert at Oriental cuisine, she is generally Western in her tastes, which run to Danish modern furniture and tailored suits. She likes to knit and play tennis, but she now has little time for hobbies or recreations. Her religious affiliation is Congregationalist.

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MITTERRAND, FRANÇOIS (MAURICE) (mē-tä-räɴ′)

Oct. 26, 1916- French statesman
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Since the 1965 election campaign for the presidency of the Fifth Republic of France, the leftist opposition to President Charles de Gaulle had been led by François Mitterrand, whom one writer for the New York *Times* (May 29, 1968) called "the grand young man of the moderate left." A member of the Resistance during World War II, Mitterrand obtained his first government position in de Gaulle's post-liberation regime in 1944. In the years that followed, he served in a number of ministries under short-lived governments of the Fourth Republic. Since de Gaulle's return to power in 1958 as president of the Fifth Republic, Mitterrand has been one of his most persistent critics. When in 1965 a coalition of left-wing parties allied itself with the Communists in an effort to win the presidency, Mitterrand, as its spokesman and candidate, forced de Gaulle into a runoff contest. Although he had been regarded as a leading contender for the presidency of France after de Gaulle. he announced in November 1968 that he would step down from his position of leadership at a time when plans were afoot to reorganize the non-Communist left.

François Maurice Mitterrand, one of the eight children (four boys and four girls) of Joseph and Yvonne (Lorrain) Mitterrand, was born on October 26, 1916 at Jarnac, in the Charente department of Western France. One of his brothers is a general in the French Air Force; another is an engineer; a third brother is an agronomist and vintner. His father was a railroad man who worked for a time as stationmaster at Angoulême and later went into the vinegar business. Mitterrand achieved a brilliant scholastic record at the Collège Saint-Paul in Angoulême, where he received his secondary education, and at the University of Paris, where he obtained an advanced law degree and a diploma from the École Libre Des Sciences Politiques. As a student in Paris he did social work among the poor and the aged at a Roman Catholic hospice.

In 1939, after the outbreak of World War II, he enlisted in the colonial infantry and was sent to the Maginot Line. When the Germans invaded France in June 1940 Mitterrand, now a sergeant, was wounded and captured. He escaped on his third attempt, in December 1941, and returned to France, where he joined the Resistance and organized the National Movement of War Prisoners and Deportees. In 1943 and 1944 he undertook secret missions to London and Algiers in behalf of war prisoners.

Following the liberation of France, Mitterrand served in August and September 1944 as Secretary General for War Prisoners and Deportees in the provisional government under General Charles de Gaulle. In 1945 he became general director and editor in chief of *Libres*, the daily newspaper of repatriated prisoners and deportees. He also served as president and general director of the publishing house of the Société d'Editions du Rond-Point.

In November 146 Mitterrand, as the candidate of the moderately leftist Democratic and Socialist Resistance Union (UDSR), was elected deputy to the first National Assembly from the Nièvre department. He served as Minister of War Veterans and Victims intermittently from May 1947 to July 1948 in the Cabinets of Paul Ramadier and Robert Schuman. Between July 1948 and October 1949 Mitterrand was secretary of state to the presidency of the council in charge of information in the Cabinets of André Marie, Robert Schuman, and Henri Queuille. He became political director of the local newspaper *Courrier de la Nièvre* in 1950.

Mitterrand served from July 1950 to March 1951 as Minister of France Overseas in a Cabinet formed by Henri Queuille. In January and February 1952 he was Minister of State in the Edgar Faure Cabinet. He was again appointed Minister of State, as well as Minister Delegate to the Council of Europe, in the Cabinet of Joseph Laniel, in June 1953, but he resigned in September in opposition to the government's North African policy. Mitterrand favored consultations between French authorities and native leaders and felt that the government's arbitrary actions had aggravated the North African situation. In November 1953, at the annual UDSR congress at Nantes, Mitterrand successfully introduced a resolution calling for a prompt negotiated settlement of France's war in Indochina. As a result, Defense Minister René Pleven, who favored continued military action, resigned as chairman of the UDSR, and Mitterrand was elected to succeed him.

From June 1954 to February 1955 Mitterrand served in the Cabinet of Pierre Mendès-France as Minister of the Interior, a position that placed him in charge of police and security forces and involved him in his first *cause célèbre*. In July 1954 a Paris police inspector named Jean Dides revealed that, according to his informants, accounts of top secret meetings of the National Defense Committee were being passed to the French Communist party. Dides accused the Mendès-France government, and Mitterrand in particular, of laxity in allowing Communists to infiltrate the defense establishment. The case, which dragged on until 1956. brought about the arrest and trial of four men, two of whom were convicted of having revealed official secrets. In May 1956, amid continuing charges and countercharges, Dides—who in the meantime had become a deputy to the Assembly, representing the right-wing Poujadist party—challenged Mitterrand to a duel, but the latter refused to take up the challenge.

Meanwhile, in January 1956 Mitterrand was reelected to the Assembly after having to fight for his political life against the Poujadists, who resented his suppression of their tax demonstrations while he was Minister of the Interior. In February 1956 he became Minister of State in Charge of Justice in the government of Guy Mollet, where he continued to serve until June 1957.

On the Algerian question Mitterrand had originally taken a nationalist position, and at the height of the Algerian war, in November 1954, while he was serving as Minister of the Interior, he had announced his anti-rebel position in the most implacable terms. "'Algeria is French," he said. "War is the only way to negotiate." Over the next few years, Mitterrand gradually changed his position to one supporting independence for Algeria. In June 1957 he turned down an offer to continue as Justice Minister in the government of Mollet's successor, Maurice Bourgès-Maunoury because he disapproved of the new government's refusal to consider Algerian autonomy. In January 1958 Mitterrand became vice-president of the High Commission for the Common Organization of the Sahara Regions.

Mitterrand opposed the investiture of Charles de Gaulle as Premier on June 1, 1958, and he proclaimed his opposition to the new Gaullist constitution that August. He lost his Assembly seat in the Gaullist sweep in November 1958, but in April 1959 he was elected to the Senate, or upper house of the French Parliament, where he served until his reelection to the Assembly in November 1962. From July 1959 to March 1961 he also served as a Senator of the French Community.

As a member of the Senate, Mitterrand became involved in the second *cause célèbre* of his career. On October 15, 1959 a group of assassins reportedly attempted to machine-gun Mitterrand near the Senate grounds. A few days later Robert Pesquet, a rightist deputy, announced that Mitterrand had conspired with him to stage the assassination attempt, hoping thereby to augment his prestige on the left. In his report to the police Mitterrand had failed to mention any contact with Pesquet. Now he admitted that Pesquet had approached him, but only to warn him. Because of that omission Mitterrand was accused of having filed a false police report. His parliamentary immunity was revoked by the Senate, and he was charged with contempt of justice. Eventually the case was dropped, but the police dossier was never closed. In the view of Keith Botsford, writing in the New York *Times Magazine* (December 19, 1965), "Mitterrand was, at best, the dupe in an ingenious plot to discredit him as a major figure in left wing politics."

Because under de Gaulle's Fifth Republic most of the executive power formerly held by the Premier was transferred to the president, Mitterrand, who had established a solid, if unspectacular, reputation as an anti-Gaullist of the moderate left, set his sights on that office. At first he was merely one of several candidates in the presidential elections scheduled for December 1965, none of whom was regarded as a serious threat to de Gaulle. But the Socialists and their Radical allies, desperate for some means of ending—or at least weakening—Gaullist rule—united in a Federation of the Democratic and Socialist Left (FGDS) that sought the cooperation of the Communists. The federation chose Mitterrand as its chairman and as the presidential candidate who could attract the votes of both the moderate and the extreme leftists.

FRANÇOIS MITTERRAND

In approaching unity on the left, Mitterrand differed from Gaston Defferre, the Socialist mayor of Marseilles, who had rejected Communist support and had withdrawn from the presidential race after failing to create a viable anti-Gaullist coalition. Mitterrand also denied that he intended to head a Popular Front government of the type popular in the 1930's. "I remain a free man, not bound to represent either the Socialists or the Communists," he told Carlyle Morgan of the *Christian Science Monitor* (November 6, 1965). "I simply offer my own views on what France needs." To placate the Communists, Mitterrand opposed the French nuclear force, proposed by de Gaulle, as an "insult to the Russian people." On the other hand, he supported NATO and a united Europe, to reassure his non-Communist supporters.

For a leftist candidate, Mitterrand struck some observers as lacking the common touch. "He absolutely refuses to respond to his audience," Keith Botsford wrote in the New York *Times Magazine*. "Everything about him is impersonal." Harvey Meyerson of the New York *Post* (December 15, 1965) observed that Mitterrand "appears stiff, somber, almost austere. . . . His humor, the rare times that he offers it, is that of the detached intellectual." On the other hand, a correspondent for the *Guardian* (November 11, 1965) noted that "Mitterrand's cheerfulness soon spreads to his listeners, who laugh as often as he wants them to at his gibes at the Gaullist regime of 'personal power,' its puppet Ministers, and rubber-stamp Parliament. . . . The attention his audience gives him is extraordinary."

Mitterrand spent far less in campaign funds than his leading opponents, who included the right-wing lawyer Jean-Louis Tixier-Vignancour and middle-of-the-roader Jean Lecanuet. Nevertheless, he came in second in a slate of six candidates in the first round of the elections on December 5, 1965, winning some 7,650,000 votes, or about 32 percent of the total, and forcing de Gaulle, who had failed to receive a majority, into an embarrassing runoff contest. In the runoff elections, on December 19, 1965, Mitterrand lost, receiving 10,557,480 votes to de Gaulle's 12,645,315, but his showing was impressive enough to establish him as the leader of the newly united left opposition.

In May 1966 Mitterrand announced formation of a six-man "shadow Cabinet," composed of Socialists and Radicals, to act as a check on the de Gaulle regime. The following month he moved to cement alliances between the Communist party and his federation of the left by offering the Communists a role in any future government he might lead. At the same time he calmed the fears of some of his Socialist critics by assuring them that his offers to the Communists had been "properly safeguarded."

The ties that Mitterand had established between the FGDS and the Communists led to a resurgence of leftist strength in the parliamentary elections of March 1967. Under a pre-election agreement that he had concluded with Waldeck Rochet, the Communist leader, supporters of the party and the federation were to unite in the second round behind the leftist candidate who won the most votes in the first round. Both the well disciplined Communists and the relatively undisciplined supporters of the FGDS abided by the agreement, reducing the Gaullists to a bare one-seat majority in the National Assembly. A poll by the French Institute of Public Opinion, reported in the Washington *Post* (September 12, 1967), indicated that Mitterrand had become "the second personage of French politics, following General de Gaulle," and that in a presidential election he would defeat all candidates other than de Gaulle.

The crisis that erupted in the spring of 1968, when students occupied the buildings of their universities and workers tried to seize control of their factories, threatened to topple de Gaulle's government. Proclaiming that government in France had broken down, and that the presidential office was, in effect, vacant, Mitterrand called on Premier Georges Pompidou to resign and offered to step in as head of a temporary coalition government or to run for the presidency. In an effort to obtain popular approval through what would amount to a referendum, de Gaulle announced new elections for the National Assembly. Campaigning for the government, Premier Georges Pompidou implied that the voters had a choice between de Gaulle and a Communist dictatorship, and he predicted that in the event of a leftist victory Mitterrand would be "defenestrated" if he tried to resist a complete Communist takeover. Mitterrand, who claimed to represent a "third way," between Communist and Gaullism, denied that the Communists would exercise undue influence under his leadership.

On June 30 the voters, apparently more impressed with Pompidou's dire warnings and by de Gaulle's promises of reform than by Mitterrand's assurances, handed the left a resounding defeat. Although Mitterrand kept his Assembly seat in the runoff elections of June 30, 1968, the FGDS saw its strength reduced from 118 to fifty-seven seats, while the Gaullists and their allies now controlled 358 of the 487 seats in the National Assembly. Mitterrand charged that the Gaullists had based their campaign on lies and "totalitarian propaganda."

On November 7, 1968 Mitterrand announced his resignation as chairman of the FGDS and indicated that he would not be a candidate for office in the projected Social Democratic party that is scheduled to replace the federation in 1969. Mitterrand has served on the Committee on Constitutional Laws, Legislation, and the General Administration of the Republic, and he was a sponsor of the Committee for Israel's Right to Existence. Since 1963 he had served on the steering committee of the French Organization of the European Left, and since 1964 he had been a presidium member of his political party, the Republican Institutions Convention. He was named a member of the European Parliament in 1967. On the local level, Mitterrand has been serving as mayor of Château-Chinon in the Nièvre Department since March 1959, and as president of the Nièvre General Council since March 1964. From 1947 to 1959 he was municipal councillor for Nevers, and since 1949 he has been general councillor of Montsauché canton. He has served as general rapporteur of the Bourgogne Regional Economic Development Committee. Mitterrand practises law at the Paris Court of Appeals. His published works include *Aux Frontières de l'Union Française* (1961), *La Chine au Défi* (1961), and *Le Coup d'État Permanent* (1964). For his World War II service he received the Croix de Guerre and the Rosette de la Résistance. He is an officer of the Legion of Honor.

On October 28, 1944, François Mitterrand married Danielle Gouze, a schoolteacher's daughter, whom he met as a member of the Resistance. They have two sons, Jean-Christophe and Gilbert, who are students. Their Paris apartment, near the Latin Quarter, overlooks the Luxembourg Gardens, and they also have a summer home at Hossegor. Mitterrand's recreations include gardening, tennis, ping-pong, and golf, and he is fond of art and of books. According to a profile in the New York *Times* (December 7, 1965), "His high forehead, intense, deep-set brown eyes, and austerely handsome Latin features make the candidate of the left look serious, and he is." A writer for *Newsweek* (December 20, 1965) called Mitterrand "a loner who, quite literally, prefers to walk by himself," and quoted a description of him in *France-Soir* as "independent, impassioned, mysterious, irritating, and attractive."

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MONTANARI, A(DELIO) J(OSEPH)

May, 25, 1917- Educator
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Armed with meager academic credentials but a tremendous empathy for emotionally disturbed children, A. J. Montanari founded the Montanari Clinical School in Hialeah, Florida in 1952 and began to take in girls and boys rejected as hopeless elsewhere. Using unorthodox, permissive techniques based on intuition, understanding and love, Montanari has restored more than 1,000 such children to society, and he is, according to child psychiatrist Dr. Povl W. Toussieng, "helping more kids in one year than many of us manage to help in a decade."

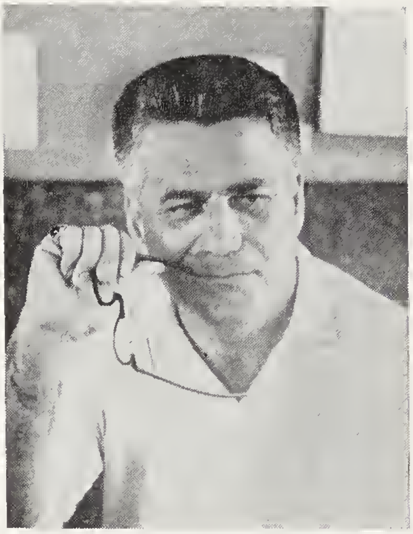
"These kids aren't products of hell," Montanari has explained. "They're just sick little kids who need help because somebody let them down or because something they were born with made them different from other kids or maybe because they had a sickness that damaged their brain power. So they're frustrated, mixed up, and act out of their hates and fears. They're hard to handle and hard to teach, but somebody's got to try or they'll end up in straitjackets, or in jail, or as vegetables."

A. J. Montanari, who prefers to be called Monty, was born Adelio Giuseppe Ambruano Pasquale Antonio Montanari in Winchendon Springs, a small village outside of Winchendon, Massachusetts on May 25, 1917. His parents, emigrants from Fano, Italy, were Antonio Montanari, a shipping clerk and truck driver, and Adelchisa (Guerra) Montanari, a weaver. Both parents worked at a cotton mill in Winchendon, where Montanari and his sister, Hilda, were raised.

Montanari's parents, determined to see their son rise above their lot and station, stringently imposed on him standards of accomplishment and behavior much higher than those expected of his peers. Tractable by temperament, and severely punished and threatened with reform school when he fell short, he complied. But at the same time, as Arthur Henley records in his biography of Montanari, *Demon in My View* (1966), he developed "a fear of policemen and authority in general."

Despite her severity, Montanari was so attached to his mother that he provoked the epithet "mamma's boy" from his childhood friends. But his problems were so tied to his family situation that he sought help outside and found a confidante in one of his teachers, Mrs. Robert Montague. "Monty . . . was terribly afraid of letting his father down . . . but undisciplined as a student," Mrs. Montague has recalled, as quoted by Arthur Henley. "He preferred to help other, less capable classmates make the grade than to put his energies into advancing himself." Aside from his other reactions to his parents, Montanari was influenced positively by his father's liberal political philosophy and his interest in founding cooperatives in the Italian community in Winchendon.

Overcoming his natural shyness, Montanari became known at Murdock High School in Winchendon as an outspoken liberal spokesman of such ideas as the relation of individual troubles to those of a whole society. After school he worked as a doffer, or spindle boy, in the local cotton mill. He did not leave school at sixteen to work full time in the cotton mill, as was the local custom, but became the first boy in the Winchendon Italian ghetto to graduate from high school.


A. J. MONTANARI

Upon his graduation from high school in 1935, Montanari was placed in Antioch College in Yellow Springs, Ohio by his father. As a major in social work at Antioch, Montanari found it impossible to apply himself to his textbooks, and he questioned everything taught him, particularly the theories advanced in abnormal psychology. After three years, Antioch dismissed him. Afraid to face his family, Montanari made an attempt at suicide, more, apparently, in gesture than in seriousness.

After leaving Antioch, Montanari traveled throughout the United States, working in co-op stores until the United States entered World War II. After flunking out of Officers Candidate School, he became a private, and later a sergeant, in the 263d Combat Engineers Battalion of the United States Army. His army duties included interpreting for Italian prisoners of war and instructing soldiers in heavy weaponry, experiences that contributed to his choice of his lifework. Wounded overseas, he was discharged in July 1945 with a Purple Heart, a Bronze Star, and a Good Conduct Medal.

Having married in North Carolina while in basic training in 1943, Montanari returned there after the war and began working towards a degree in education at Western Carolina College in Cullowhee. Meanwhile, he began his career as an educator. He worked as superintendent of vocational training at Brevard (North Carolina) Junior College, as a teacher in a small school in the mountain town of Little River, North Carolina, and then moved with his family to Miami, Florida to teach educationally deprived children at the Ingley School there.

Montanari's teaching experience thus far had left him impatient with what he cataloged as "the endless array of tests, professional double-talk, and time-consuming red tape." "Everybody was too busy keeping records and raising money to help the kids," he concluded, as quoted by Arthur Henley. Above all, he was profoundly dissatisfied with the treatment accorded children who could not or would not respond to routine pedagogy. Instead of adapting to the special needs of such children, the pedagogue lazily or ignorantly dismissed them as hopeless. In contrast, Montanari had formulated the credo that still stands as his motto: "First reach them, then teach them."

"I guess I didn't like working under somebody else," Montanari has said in explanation of his resigning his position at the Ingley School. "But I also didn't like hearing that a child who just couldn't grasp things was unteachable." Deciding to run his own school for "rejects," Montanari turned his home in Hialeah, Florida into a day school. His first students were children, referred to him by a Miami osteopath, in whom hearing disabilities had caused emotional problems. Meanwhile, he studied evenings at the University of Miami, in order to obtain a state teaching certificate, and summers he continued his studies at Western Carolina College, where he finally received his B.S. degree in education in 1955. "It didn't mean a damn thing to me," he has said in reference to the degree, "but it seemed to mean a lot to the people I had to get along with."

Arthur Henley has described the unorthodox way in which Montanari approached his "rejects": "He let them act out their frustrations. The child who demanded food was fed as much as he wanted until he stopped eating of his own accord. The child who wanted to smash windows was permitted to do so—safely, with a baseball bat—until he tired of it. Monty gave them attention, encouragement, affection. He toilet-trained them, brought them into social contact with other children and adults when they began to show a willingness to abandon their hostility or emerge from their shells, then taught them reading, writing, arithmetic, and other academic subjects."

In 1955 Montanari changed his school from a day center into a residential clinic, and he began to take in more seriously disturbed children. As the clinic's population swelled with referrals from Dade County juvenile courts and social service agencies and from private physicians, Montanari expanded its facilities accordingly, buying or building nearby cottages for residence space. Some Hialeah residents, as quoted by Nina McCain of the New York *World Journal Tribune* (February 12, 1967), objected to "those crazy little kids running around here." In 1959 they invoked a zoning law against him, but Montanari won the ensuing court battle.

By 1968 the population of the Montanari Clinical School had reached 200, and its staff had grown to 160. The school's staff includes residential supervisors, therapists, teachers, nurses, and consulting psychiatrists and psychologists. The children, who range in age between three and seventeen, live in twelve cottages spread over palm-lined streets. The surroundings are semirural, and the atmosphere at the school is kept as family-like as possible.

The psychiatric diagnoses of the children at the Montanari Clinical School range from severe behavior or character disorder to pre-psychosis and pure childhood psychosis. Some suffer from brain damage, physical impairment, or mild retardation. All of them are disturbed. The expressed aim of the school is "teaching total life adjustment in a permissive atmosphere." Only three rules are consistently enforced: a child may not hurt himself or other children; a child may not wantonly destroy property; and a child may not go off the premises without permission or supervision.

The normal fee for a child at the Montanari Clinical School is $400 a month, and this is waived or lowered in needy cases to the extent made possible by donations from other sources. Most other residential treatment centers for disturbed children charge at least $1,000 a month. Commenting on that situation in 1967, Montanari said: "Practically nothing is being done to bring residential treatment to the masses of disturbed children who need it. Low-cost residential treatment isn't much closer today than it was when I started out fifteen years ago. If we don't make it available to our kids now, we'll be putting them away in institutions as adults later." On the same occasion he also said: "We can't wait for more psychiatrists, psychologists, and finely trained social workers. . . . We can't wait for the government, the foundations, and private philanthropists to give us what we think is enough money to get started. . . . Emotional disturbance is a contagion and it is already spreading through all levels of society."

Among the television shows on which Montanari has appeared are *Today, The Mike Douglas Show,* and several Miami programs. He has lectured at Miami University and the University of North Carolina and before various groups. On such occasions he prefers speaking off the cuff.

A. J. Montanari and Carol Straus, a widow whom Montanari met when she brought her daughter Karen to the Montanari Clinical School, were married on November 26, 1958. There are two other children from Mrs. Montanari's previous marriage, Herbert and Joyce. Montanari was previously married to Ann Belue, a teacher, from 1943 until August 1957, when they were divorced. By his first marriage Montanari has two children: Antonio Garibaldi (Gary) and Adele Ann.

Montanari is a husky man, five feet eight inches tall and weighing 185 pounds. His eyes are brown, and his hair, which he wears close-cropped, is, as he describes it, "salt and pepper" in color. Friendly in appearance and gentle in manner, he has, needless to say, an instinct for charming children. Baptized a Methodist, he now worships with his wife at Temple Beth Sholem in Miami. His clubs are the Optimist Club of Miami Beach and the Kiwanis Club of Hialeah. He is also a member of the Hialeah-Miami Springs Chamber of Commerce. In 1964 Montanari was given the Alumni Distinguished Service Award of Western Carolina College.

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MONTOYA, CARLOS (GARCÍA)

Dec. 13, 1903- Flamenco guitarist
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Flamenco is a profoundly local art, identified with Spain and with the Spanish gypsy, but with his flamenco guitar, the high-powered Carlos Montoya has done more than any other performer to create an understanding and appreciation of flamenco outside Spain. Always the innovator, he has helped to define the limits of flamenco by achieving new things with it. Himself a purebred Spanish gypsy, he is the first flamenco guitarist to give performances without singers or dancers; he is also the first to compose a flamenco suite for full orchestra. Montoya has not yet been made the subject of serious musical scholarship, but the intensity and virtuosity of his improvisatory art have made him enormously popular, and his concerts draw more than overflow audiences of fanatically devoted followers. He is, as Hugh Thomson has described him, "of the hell-bent-for-leather school of Spanish guitarists," a living embodiment of his own belief that "flamenco comes from the heart."

"A gypsy on all four sides," as the Spanish put it, Carlos García Montoya was born on December 13, 1903 in Madrid, to a family of Spanish gypsies. His father, Juan García, who made his living by selling mules to the Spanish army, died when Montoya was two. His mother, Emilia Montoya ("la Tula"), was an amateur guitarist, who began to teach her son to play when he was eight. Writing in the Washington *Post* (April 10, 1967), Charles Crowder maintained that Montoya "picked up things on the instrument like we all pick up a language." Montoya then studied with Pepe el Barbero, a local barber who also gave guitar lessons, but Pepe soon told his pupil that there was nothing more he could teach him.

Emilia Montoya's brother happened to be Ramón Montoya, a well-known flamenco guitarist, but he was so taken up with the musical education of his son that he could not give lessons to his nephew. But through his uncle and his mother, Carlos Montoya was exposed to the best flamenco performers of the day, and he learned by studying them. From the dancers he learned the rhythms of flamenco; from the singers, the ever-varying changes of chords and key; and from both he learned the conventions of the art, the repertory of themes on which the singers and dancers improvise. He thus had almost no formal instruction—he has never learned to read music—but by the age of fourteen, he was skilled enough to lead *café cantantes,* to participate in *cuadros flamencos,* and to accompany dancers and singers in cafés in nearby towns. He earned about a dollar a day, and spent most of it buying wine for the performers in the hope that they would teach him more. For a time, he worked as a clerk, first in the post office and later in a courthouse, but he always devoted his evenings to the guitar. By the time he reached his early twenties, he had played for Antonio de Bilbao, Juan el Estampio, La Macarrona, and La Camisona.

CARLOS MONTOYA

From 1924 through 1927, Montoya completed his military service with the Spanish army. Stationed in Morocco, which was then in a condition of unrest and rebellion, Montoya continued to work with the guitar between maneuvers, playing for whomever would listen. After his release from the service, he returned to Madrid to resume his catch-as-catch-can education in the cafés. In 1928 Antônia Mercé—the famous "La Argentina"—heard Montoya play, and engaged him to tour with her as a member of her troupe. For three years he played with her throughout Europe and then joined forces with the dancer Vicente Escudero. In 1933 he joined the troupe of La Teresina, touring the United States and the Far East.

Those years of touring not only helped Montoya to perfect his art but also gave him his first experiences of travel outside Spain. In Saigon admiring members of the audience offered to rent him their wives, and in Japan, where Montoya enjoyed a huge success, his fans gave him envelopes full of money—tips which, as a matter of local courtesy, he accepted. The officials of the University of Tokyo offered him a two-year teaching contract, and when he turned it down, they made a film of his playing to use for reference. In 1938 Montoya joined the troupe of Encarnación López—better known as "La Argentinita"—and with that great dancer toured Latin America and the United States.

When the war broke out in Europe, Montoya was in the United States. He married Sallie MacLean, an American, in 1940, and later became an American citizen, probably the first person, as a *New Yorker* reporter noted (June 3, 1960), to acquire citizenship after answering "No" to the question "Do you like the American form of government?" He did in fact like it. Because of his poor English, he had misunderstood the query. He corrected himself and that night played for President Harry S. Truman.

Until her death in 1945, Montoya remained with La Argentinita. Shortly thereafter he took the most important step of his career, when he decided to give solo flamenco concerts. He wanted to determine if the function of the flamenco guitar player was really limited to accompanying a singer or dancer, or if he might hold up on his own. Traditionally, flamenco is a group affair—a "party" composed of dancers, singers, the guitarist, and the audience. The guitarist supplies the dancer with rhythms while the audience adds encouragement by the contrapuntal clapping of palms. The castanets or the snapping fingers of the dancer, the heels, the guitar, the hands, and the shouts are all part of the music of flamenco, while attention centers on the dancer or the singer, almost never on the guitarist. To present flamenco on the guitar alone, is to deprive the audience, as Richard Lewis once complained in *Musical America* (June 1961), of "the exciting toe and heel counterpoint and passionate melodic lines which make flamenco not only an aural experience but a visual one as well." It was a daring move, for which Montoya gambled not only on his guitar but on his audience as well. Of one of his first solo concerts in New York, Montoya has recalled that he was lucky to have attracted an audience of 200 people.

By the time Carlos Montoya switched his allegiance to the concert stage, he was living in the United States and dealing largely with American audiences, although he also toured extensively overseas. American audiences were at first unreceptive to a flamenco stripped of its usual furbelows; they preferred something familiar and less sophisticated. "Many times we were discouraged," Mrs. Montoya once recalled in the *Christian Science Monitor* (April 13, 1960). "I remember on one occasion a woman came up to my husband and asked him to stop playing that stuff and play 'Ah, Rio Grande.' They just didn't seem to understand flamenco." Even recently Hugh Thomson, a critic for the Toronto *Globe and Mail* (March 6, 1967), made something of the same plea when he wrote after a Montoya concert: "One wished he had relaxed his high-powered delivery and played pieces that were languishing and seductive. Surely Spanish gypsies are not always on the front burner." Except for the occasional dissident voice, however, Carlos Montoya today commands a large and enthusiastic following. He has established flamenco as an integral part of the concert season, and has liberated the flamenco guitar from its recessive role. According to William Flanagan in the New York *Herald Tribune* (November 3, 1958), "Few artists attract an audience so rapt, so responsive to every musical inflection, so obviously satisfied, it would seem, by the simple good luck that makes attendance possible."

Part of Montoya's success with audiences is owing to his relaxed and good-humored performing style. Intense and driven though he may be while playing, Montoya nonetheless cultivates what William Bendix has described in the New York *Herald Tribune* (February 7, 1966) as "an easy, gracious, smiling manner that quickly gives him a rapport with the audience." And he is no less careful with the stage: he demands a chair that sits exactly sixteen inches from the floor, a microphone eighteen inches from the floor, and muted pink lighting. Although his programs rely on showmanship, musical values are always given first priority.

Carlos Montoya can duplicate on the single guitar many of the effects usually produced by a whole flamenco party. A reviewer for the New York *Times* (October 12, 1957) praised his skill in suggesting "such picturesque noises as tambourines, the stamping of heels in a dance, the clatter of castanets, snapping fingers, and even the snare drums of a military band." His technique suggests that Montoya possesses more than ten fingers. The extraordinary dexterity of his left hand, which can play a melody and tap out a rhythm contrapuntal to the rhythm of the right does not become boring with repetition. Critics have pointed out that a guitarist usually frets the strings with his left hand, but Montoya runs up and down the scale with his. Even his feet provide rhythmic accents. On the other hand, that extraordinary technique occasionally poses certain problems for the critic not familiar with flamenco and for whom the artist's virtuosity may submerge musical taste or content.

Montoya has often observed with pride that although outsiders may master the techniques of flamenco, "only the gypsy can play with his heart." At its best, he insists, flamenco is more varied and more serious than is generally realized. "It is very deep music," he says, "very fundamental. It is not intellectual; it is what we feel. It is not folklore because it cannot be played by all the people but only by a small number. You can put some of it on paper, but not all. Some of it vanishes when you do." What vanishes is the spontaneous immediacy of improvisation. Although the types of flamenco are limited, and there are only fifty or sixty flamenco themes in Montoya's repertoire, he insists that he has never played a piece the same way twice. He therefore feels that the long-playing record has been a boon to flamenco, because it allows the artist to hear a spontaneous performance time and time again. Montoya, who has recorded extensively for ABC-Paramount and RCA-Victor, is by his own calculation the most recorded flamenco soloist in the world.

Much of Montoya's professional time is spent in touring. He has performed in almost every country of Europe and the Far East, in addition to his yearly transcontinental tours of the United States and his tours of Latin America. Many of his tours include stops at colleges and universities. In January 1966 he achieved the fulfillment of a long-held ambition with the première of his *Suite Flamenca* by the St. Louis Symphony Orchestra. José Iturbi first suggested to Montoya that he compose a flamenco suite as far back as 1942, but not until the early 1960's did Montoya feel free to turn to it. He needed several collaborations to overcome the problems of writing a suite for both guitar and orchestra that would preserve the freedom of the guitar. Finally Julio Esteban and Montoya composed a suite in four sections, with solo parts for the guitar taken from Montoya's own repertoire. It includes cadenzas allowing the guitarist to improvise to appropriate orchestral accompaniment. Montoya looks upon the première of *Suite Flamenca* as the high point of his career.

Carlos Montoya and Sallie MacLean were married on May 4, 1940. Mrs. Montoya was born in New York City, and as the daughter of an American foreign service officer, grew up in Italy, France, and Scandinavia. A dancer by profession, she was studying flamenco in Paris when she met Montoya at the home of her teacher. They met again in New York in 1938, and were married two years later. Mrs.

Montoya, who formerly danced as "La Trianita," has acted as manager-interpreter for her husband throughout his career and often accompanies him on tours. They have two sons, Carlos Montoya Jr. and Allan MacLean Montoya. Montoya is five feet six inches tall and weighs about 165 pounds. He has gray hair, dark eyes, fine features, and, as might be expected, graceful hands. His crowded career leaves him no time for hobbies, and most sports constitute a risk to his hands. To renew himself, he tries to return to his native Spain as often as possible, the country that provided the source for the art that he regards as more than his work. "Music is not my work; it is my life," Montoya has often told interviewers.

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MOORE, GEORGE E(UGENE)

Feb. 22, 1920- Medical researcher, surgeon, and administrator

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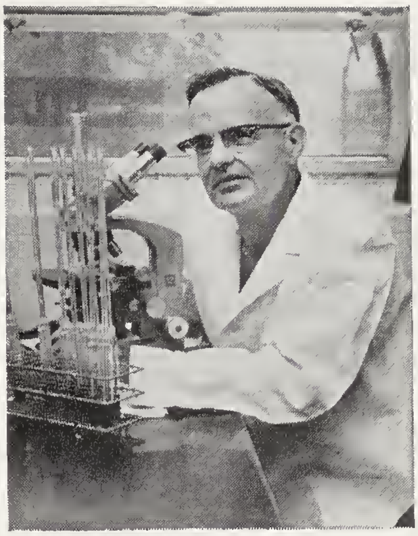

DR. GEORGE E. MOORE

Dr. George E. Moore, named coordinator of all medical research for the New York State Department of Health in 1967, has devoted his life preeminently to cancer research. At the University of Minnesota Medical School in the 1940's Moore made the first use of fluorescent and radioactive materials in the localization and diagnosis of brain tumors. In 1953 he left his post as coordinator of cancer studies at Minnesota to head the Roswell Park Memorial Institute, a state-owned cancer hospital in Buffalo, New York where he is still director and chief surgeon, in addition to his new state post. The hospital, which was on the decline when Moore arrived, has been built up by him into one of the outstanding centers for cancer research and teaching in the world. At the institute he and his colleagues have developed and put to use methods of large-scale production of human cancer cells in test tubes, and their tireless experiments have increased incalculably the likelihood of a breakthrough against the disease in the near future. The cure on which they are concentrating their greatest efforts is based on the antibody mechanism, the spontaneous process by which the white blood cells in an animal body are mobilized to drive out alien cells.

George Eugene Moore was born in Minneapolis, Minnesota on February 22, 1920 to Jesse E. Moore and the former Elizabeth Kennedy MacRae. His parents were public school teachers who reared their children in an intellectually stimulating environment and encouraged their academic and scientific aspirations. He has two brothers, John William Moore, a research engineer, and Robert James Moore, the dean of science at San Jose (California) State College, and one sister, Elizabeth Ann (Moore) Peterson, a teacher. At West High School in Minneapolis, Moore's extracurricular activities were gymnastics, photography, and the band.

In 1938 Moore graduated from high school and entered the University of Minnesota to study zoology. His conscription into the United States Army during World War II did not interrupt his studies because he was assigned to the Army Specialized Training Program, which permitted him to remain at the university. He earned a B.A. degree in 1942, an M.A. in 1943, and a B.S. in 1944. The senior essay that he wrote in partial fulfilment of the requirements for the B.A. degree was "Prepubertal Ovogenesis in the Cat," which won the Sigma Xi Research Prize. His master's thesis, an expansion of the same subject, was "Ovogenesis in the Cat."

While working for his degrees in zoology at Minnesota, Moore was a volunteer in the university's surgery laboratories (1941-42) and a teaching assistant in histology and zoology (1942-43). His entrance into the University of Minnesota Medical School followed logically, as Moore has recalled, from his "performance of experimental surgery and the need to take most medical courses in order to do research." After two years, including one in junior internship at St. Mary's Hospital in Minneapolis, he took a bachelor of medicine degree, in 1946. As an intern in surgery at the University of Minnesota Hospitals (1946-47), Moore pioneered in the use of fluorescent and radioactive substances to locate and diagnose brain tumors, a technique that is now a standard medical tool. After obtaining the M.D. degree in 1947, Moore served as a medical fellow in general surgery at the University of Minnesota Hospitals (April-July 1947) and as senior research fellow of the United States Public Health Service (July 1947-June 1948).

In July 1948 Moore became a clinical instructor in the department of surgery at the University of Minnesota Medical School. While teaching, he expanded his clinical and experimental work in brain tumor localization and diagnosis by means of fluorescent dyes and radioactive tracer methods under a five-year grant from the John and Mary R. Markle Foundation. In 1950 he received a Ph.D. degree and the Samuel D. Gross Prize for outstanding surgical research. He was appointed an assistant professor of surgery at Minnesota in January 1951 and the following July he became, in addition, coordinator of cancer studies at the Medical School and director of the tumor clinic of the University of Minnesota Hospitals. He was promoted to an associate professorship in July 1952.

Later in 1952 the New York State Department of Health, wishing to revivify the Roswell Park Memorial Institute in Buffalo, asked Moore to take over its direction. Founded in 1898, the institute is the oldest cancer hospital in the United States, but in 1952 it was also one of the least distinguished. Neglected for years by the state legislature, its 100-bed hospital and its laboratories were housed in dilapidated buildings with inadequate equipment, and its staff of 300 had to work within the limitations of a meager budget of $1,700,000. Attracted by the challenge and the opportunity, Moore accepted the invitation, moved to Buffalo in 1953, and immediately began the task of building Roswell Park up to what it is today: one of the most progressive centers of cancer diagnosis, therapy, and research in the world. It has a staff of more than 2,000—including about 300 doctors of medicine and an equal number of scientists with Ph.D. degrees—and an annual budget exceeding $18,000,000.

In the summer of 1953 Moore established at the Roswell Park Memorial Institute the Summer Science Program (now called Research Participation Programs in Science) to give outstanding young people interested in science, from high school students to medical school students, an opportunity to do laboratory work with professional researchers. The program, which began with ten students, now handles 155 each year. "Talented, creative persons in any field are precious," Moore has said. "A handful of them can change the world. Society recognizes prodigies in art and music and gives them special intensive training. Why not science?" The Roswell Park Memorial Institute is affiliated with New York State University. In 1955 Moore became research professor of biology in the university and director of the Roswell Park division of its graduate school.

At Roswell Park Moore developed a plant for the cultivation of cells *in vitro*, or independent of living bodies. The plant not only provides cancer cells for experiments at Roswell Park, but serves as a unique source of supply for scientists elsewhere. Cell tissue is regularly frozen, classified, and shipped to researchers throughout the world. Moore also built a crystallographic center, for research into the molecular structure of chemical substances in the human body, particularly of ribonuclease, an enzyme that acts as a catalyst in the formation of protein. The study of molecular biology by Moore and his staff is directed to understanding the pattern of chemical events leading from normal, orderly cell development to the anarchic growth of cancer. Acting on the hypothesis that the wild growth might be caused by a viral agent, the scientists at Roswell have been trying to isolate a human cancer virus.

In the late 1950's and early 1960's Dr. Moore directed a nationwide controlled statistical study, sponsored by the Cancer Chemotherapy National Service Center and involving eighty-nine hospitals, universities, and other institutions, to determine the effectiveness of combining drugs with surgery in treating cancer of the breast. In 1962 Moore announced that promising results had been obtained with the relatively new drug thiotepa (triethylenethiophosphoramide), injected into the veins of cancer victims during and after mastectomy. Of the women having surgery alone, without the drug, 42 percent suffered recurrences of cancer. Only 24 percent of those given the drug in addition to surgery had recurrences. In 1962 Moore added to his other duties that of clinical professor of surgery at New York State University.

At the Clinical Congress of the American College of Surgeons in Atlantic City in October 1965, Dr. Moore and his colleague Dr. Sigmund H. Nadler reported on their experiments with a new anti-cancer technique based on the biological antibody mechanism. This mechanism, triggered when foreign matter enters the organism, mobilizes white blood cells to fight off the invader. For some reason, the mechanism does not respond to indigenous cancer cells, and the task to which Moore and his colleagues set themselves was to find some way of unlocking it in the presence of cancer. Their solution was to pair off individuals with the same kind of cancer and the same blood type, to remove a piece of cancerous tissue from each patient, and to transfer the tissue to the thigh of the other. The body of each patient developed antibodies to fight the grafted tissue, and within two weeks both transplants were rejected. There now existed in patient A white blood cells sensitized to fight the cancer in patient B, and in patient B cells sensitized against the cancer in patient A. Later, in a series of blood transfusions, the patients exchanged white blood cells, each thus getting white blood cells ready to fight his or her particular cancer.

On July 19, 1966 Moore and Nadler reported on the results they had achieved thus far in the use of the transplant technique. Tumor exchanges had rid two patients out of twenty-six of skin cancer. One of the two had been free of cancer for six months and the other for two years. In addition, two pairs of patients with bone cancer had undergone tumor exchange and evidence of cancer had disappeared at least temporarily from one of the patients.

Almost every patient at Roswell Park suffering from lung cancer (brochogenic carcinoma) has been a heavy cigarette smoker, and 98.2 percent of those with epidermoid cancer of the lung have been smokers. Moore is appalled by the widespread public ignorance of the lethal effects of cigarette smoking and by the callous indifference of those who might do something about the ignorance or the danger: the tobacco industry, federal legislators influenced by the industry's lobbyists, and even, to some degree, spokesmen for organized medicine. Dr. Moore has urged state and national authorities to sponsor expanded public education programs and research centers devoted to the problem and to set up withdrawal clinics to help those desiring to quit smoking, and he has excoriated the tobacco industry for belittling the public health question and making relatively little effort to develop a safer cigarette. (The public spends $7.5 billion annually on smoking products, but only a few hundred thousand dollars from that amount are put into research directly applicable to the health hazard.) Moore has urged, as quoted in the New York *Herald Tribune* (March 31, 1965) that "all advertising of tobacco cigarettes . . . be banned on the radio, on television, and in other news media until such time as a harmless cigarette can be made."

Under Dr. Moore's direction Roswell Park Memorial Institute has been experimenting with leaves other than tobacco in an effort to find a safe tobacco substitute. It has also tested existing brands of cigarettes for their tar and nicotine content and issued ratings on that content. Moore has said that a general health warning on packages of cigarettes is not enough, that companies should also be required to give the specific tar and nicotine content. Tests on filter cigarettes at the institute showed that in some instances the filters significantly reduced the amount of tar and nicotine passing through the lungs, but that there were king-sized filter cigarettes that actually increased the health hazard because they were smoked longer, they had more tobacco of a strong quality, and they had relatively poor filters. Moore's tests of the twelve top brands of filter and non-filter cigarettes showed that there was a wide variation in protection and that none of the samples could ensure the smoker complete safety from lung cancer, emphysema, and cardiovascular ailments.

Moore believes that more effective filters could be developed, if only the tobacco industry were interested enough to put sufficient money into the research on them. Similarly, he feels that a breakthrough to a cure for cancer is imminent, but he doubts that it will be reached as long as the order of priorities in American society puts weapons systems and space projects far ahead of medical research and education. Moore would like to see even a fraction of the billions of dollars poured into defense and space hardware diverted to treating the cancer problem as the emergency that it is, so that laboratories such as his could double their staffs, put on night shifts, and work around the clock.

In June 1967 Governor Nelson D. Rockefeller named Moore to the newly created post of director of research for the State Department of Health. This expanded his duties to include direction of all research programs at the department's Birth Defects Institute and Kidney Disease Institute. Dr. Moore is also a consultant to the M. D. Anderson Hospital and Tumor Institute, in Houston, Texas, and he is a member of the National Advisory Council for Regional Health Programs, the Scientific Advisory Committee of the United Health Foundations, Inc., the Western New York Atomic Development Committee, and the New York State Advisory Council for Alcoholism Research. He is a diplomate of the American Board of Surgery and a member of the American College of Surgeons, the Society of University Surgeons, the American Surgical Association, the American Association of Cancer Research, the Association of Cancer Institute Directors (of which he was president in 1959), and the Society of Experimental Biology and Medicine.

Moore is the author of the book *Diagnosis and Localization of Brain Tumors: A Clinical and Experimental Study Employing Fluorescent and Radioactive Tracer Methods* (C. C. Thomas, 1953), and almost three hundred papers by him on the localization of brain tumors, carcinogenesis, experimental biology and oncology (the experimental study of tumors), and cancer surgery have been published in journals throughout the world. The American Public Health Association awarded its Bronfman Prize to Dr. Moore in 1964. His other honors include the Modern Medicine Distinguished Achievement Award (1962) "for contributions which directly influenced medical practice," and the Chancellor's Medal of the State University of New York at Buffalo (1963). The Buffalo *Evening News* named Moore the outstanding citizen of Buffalo in 1958, and he received the Buffalo Club Award in 1959 and the Man of the Year Award from the Greater Buffalo Advertising Club in 1965.

Dr. Moore gives about twenty lectures a year at medical meetings and conferences. A licensed pilot, he flies his own Beechcraft plane in his trips around the United States. Moore is good enough at oil painting to have sold several canvases, and he also finds recreation, when he has time, in swimming, tennis, hiking, mountain climbing, camping, volleyball, badminton, sculpture, and photography. Moore does not smoke, drinks little, and pays little attention to food.

George E. Moore and Lorraine Hammell were married on February 22, 1945. They have five children: Allan, Laurie, Linda, Cathy, and Donald. Medium-sized and wiry, Moore is five feet seven inches tall, weigh 150 pounds, and has blue eyes and graying brown hair. His mild appearance and manner mask an intense drive that keeps him at his work ten hours a day seven days a week, with only three or four hours of sleep a night. "When you think how fragile life is and how brief, you understand why we want to do things fast. . . ," he told Barbara Yuneker of the New York *Post* (October 21, 1964). "There are so many enticing leads, so much we want to do, that it's a waste of time to sleep."

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MOORE, MARIANNE (CRAIG)

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1952.

A recipient of the most distinguished literary awards of America, Marianne Moore has aptly been

MARIANNE MOORE

called "the first lady of poetry," and T. S. Eliot placed her among the creators of "that small body of durable poetry written in our time." Her verse first became known through the pages of the Imagist magazine the *Egoist* in 1915, and she is sometimes categorized as an Imagist, but her poetry is *sui generis*. Influenced by such prose stylists as Samuel Johnson, Edmund Burke, and Sir Thomas Browne, it is marked by precision, restraint, wit, and sharp sensuous perception. Drawing images and subjects from such contexts as the animal world, baseball, newspaper clippings, and snatches of conversation, she puts them in striking new relationships and, like Thomas Traherne, makes the mundane sparkle with novel meaning.

Miss Moore uses a syllabic form of versification that is common in French but rare in English, because accent plays little or no part in it and this unstressed quality makes perceptible metrical patterns difficult to achieve in a heavily accented language. "The determining feature of syllabic verse is neither stress nor quantity but the number of syllables in a line," Babette Deutsch explains in *Poetry Handbook,* and she gives as an example Miss Moore's long poem on the jerboa. The poem is composed of stanzas of six lines with syllable counts of five, five, six, eleven, ten, and seven, as is the following: "By fifths and sevenths,/In leaps of two lengths,/like the uneven notes/of the Bedouin flute, it stops its gleaning/on little wheel-castors, and makes fern-seed/foot-prints with kangaroo speed."

Marianne Craig Moore was born on November 15, 1887 in Kirkwood, a suburb of St. Louis, Missouri, the younger of the two children of John Milton Moore, a construction engineer, and Mary (Warner) Moore, an English teacher. Her brother, John Warner Moore, is a retired Navy chaplain. Shortly before her birth, her father, then working in Massachusetts, suffered a mental breakdown, from which he never recovered. Some sources say that he was permanently hospitalized, and others that he went to live with his parents. In any case, Mrs. Moore, left alone with her infant son and pregnant with Marianne, went to live with her father, the Rev. John Riddle Warner, pastor of the First Presbyterian Church in Kirkwood. Although she considered them too rigorous, Marianne Moore was profoundly influenced by the relentless standards of aesthetics and behavior that her mother imposed upon herself and her children. Mrs. Moore always stood for the national anthem, for example, even when it was played on the radio.

Soon after the death of her father in 1894, Mrs. Moore moved with her children to Carlisle, Pennsylvania. In Carlisle, Marianne Moore attended the Metzger Elementary School and the Metzger Institute, a secondary school for girls. Her interests in painting and in sports emerged early in her life. She began playing tennis in childhood, and in adolescence she won prizes for her paintings—usually realistic renderings of subjects drawn from nature—at country fairs. "I was diffident when I was sixteen, intimidated by sleigh rides, barn dances and such parties," she recalled in *When I was 16* (1967), edited by Mary Brannum. "I was interested in animals and sports, and after school I read books. . . . I was always reading or preparing lessons." Poetry was not at that time her favorite reading. She has explained, as quoted in *McCall's* (December 1965): "I disliked . . . anything partly true and improbably lengthened out to *sound* true. As a child I had no use for it."

When Miss Moore entered Bryn Mawr College in 1905, she was burning with the desire to write but she did not feel at ease in academic English. Whatever confidence she had was crushed by an English teacher who glossed in the margin of a paper on which she had labored hard and long the following comment: "I presume you had an idea, if one could find out what it is." Mistakenly resigning herself to a lack of aptitude for formal English and languages, Miss Moore at first considered taking a premedical course, and she finally decided to specialize in biology and histology. The many hours she spent in the laboratory were to leave their mark on her literary work. Reflecting on this years later, Marianne Moore said in an interview for the *Paris Review* (Autumn, 1961): "Precision, economy of statement, logic employed to ends that are disinterested, drawing and identifying, liberate—at least have some bearing on—the imagination." Beginning in her sophomore year at Bryn Mawr, Miss Moore published poems in *Tipyn O'Bob,* the campus literary magazine, and after taking her B.A. degree, in 1909, she contributed to the Bryn Mawr alumni magazine, the *Lantern.*

In 1911, after a year of study at the Carlisle Commercial College, Miss Moore joined the faculty of the United States Indian School in Carlisle. At the Indian School she headed the commercial department and taught stenography and other commercial subjects for four years. In 1916 she and her mother moved to Chatham, New Jersey, where her brother was pastor of the Ogden Memorial Church. Two years later they moved to Greenwich Village, then the Bohemian artistic quarter of New York City, where they remained for the next eleven years. In New York, Miss Moore taught at a private school and, from 1921 to 1925, worked as an assistant at the Hudson Park branch of the New York Public

Library. In Greenwich Village she became a leading figure in a vibrant literary circle that included such poets as Alfred Kreymborg, William Carlos Williams, and Wallace Stevens.

T. S. Eliot brought Miss Moore out of obscurity in 1915, when he published some of her poems in the *Egoist,* a London journal of Imagism, the literary movement that was opposed to the flabbiness and sentimentality of prevailing Georgian verse and dedicated to the promulgation of a poetry of tautness, naturalness, directness, and precision. Later in the same year, Harriet Monroe in Chicago published poems by Miss Moore in her *Poetry* magazine. Without her knowledge, the poets H.D. (Hilda Doolittle) and Bryher (Winifred Ellerman) made a collection of her poetry that was published by the Egoist Press in London in 1921 under the title *Poems.* Three years later the same collection, with some additions, was published in the United States by the Dial Press with the title *Observations.*

In 1925, when *Observations* won the Dial Award, Miss Moore became acting editor of the *Dial,* the foremost literary journal of its day, and she edited the magazine until it ceased publication in 1929. In the latter year, to be close to her brother, then a chaplain at the Brooklyn Navy Yard, Miss Moore moved to Brooklyn with her mother. She lived in Brooklyn for thirty-six years and was an avid fan of the Dodgers baseball team when it was located in that borough. The team's manager and captain were honored in her poem "Hometown Piece for Messrs. Alston and Reese."

In 1933 Miss Moore was awarded the Helen Haire Levinson Prize. Her *Selected Poems* (Macmillan, 1935), to which T. S. Eliot wrote the introduction, received the Ernest Hartsock Memorial Prize. *Pangolin, and Other Verse,* a volume of five of her poems, was published in London by the Brendin Publishing Company in 1936. Reviewing her *What Are Years?* (Macmillan, 1941) in the *New Republic* (November 10, 1941), Malcolm Cowley placed its title poem "among the noblest lyrics of our time." In 1944, when Macmillan published her *Nevertheless,* a slim volume of six poems, Miss Moore received the University of Chicago's Harriet Monroe Poetry Award of $500. She was given a Guggenheim fellowship in 1945 and a $1,000 grant from the National Institute of Arts and Letters in 1946. Miss Moore was elected to membership in the institute in 1947.

Her *Collected Poems* (Macmillan, 1951) brought Miss Moore three coveted awards: the $1,000 Bollingen Prize in Poetry, the National Book Award for poetry, and the $500 Pulitzer Prize for poetry. In 1953 she received the Gold Medal of the National Institute of Arts and Letters.

In 1945, at the suggestion of W. H. Auden, Marianne Moore undertook the formidable task of translating from the French the 241 fables of La Fontaine. After eight years of work and four complete revisions, *The Fables of La Fontaine* was published by Viking Press in 1954. A critic in the New York *Times* (May 16, 1964) called it "the most extensive work of this kind to be done by an American poet," and John Ashbery wrote of it a decade later in the New York *World Journal Tribune* (October 30, 1966): "These are among the truly miraculous works of our time, and ought to be required reading for every beginning poet. Forced to avoid digressions and to keep syntax and verbal texture severely uncluttered, Miss Moore created a style whose tense, electric clarity is unlike anything in poetry except perhaps La Fontaine, and even this is debatable." Ashbery speculated that the discipline of translating La Fontaine probably contributed to the "new, tough simplicity" of her later poetry.

Essays by Miss Moore were brought together in *Predilections* (Viking, 1955). One of the essays was "Humility, Concentration and Gusto," in which she wrote: "Originality is . . . a by-product of sincerity." In writing of Ezra Pound's *Cantos* she uttered the memorable phrase: "the swarming madness of excellence." Reviewing the volume in the *Saturday Review* (May 21, 1955), William Barrett suggested that some might fault the author for over-reliance on quotations from other writers, but that "there is a great art to quoting, and Miss Moore has a genius for singling out the apt line or passage."

In 1955 Marianne Moore was elected to the American Academy of Arts and Letters, which is limited to fifty members chosen from the National Institute of Arts and Letters, and in 1958 she received the Boston Arts Festival Poetry Award. The University of California Press published her *Idiosyncrasy and Technique; Two Lectures* in 1958. In the late 1950's Viking Press published two books of new poems by Marianne Moore, *Like a Bulwark* (1956) and *O To Be a Dragon* (1959), and in 1961 it published *A Marianne Moore Reader.* In 1962 the House of Books published *The Absentee,* a comedy in four acts adapted by Miss Moore from the novel of the same name by Maria Edgeworth. Miss Moore translated three classic fairy tales from the French of Charles Perrault in *Puss in Boots, Sleeping Beauty,* and *Cinderella* (Macmillan, 1963).

Reviewing Marianne Moore's *The Arctic Ox* (Faber, 1964) in the Manchester *Guardian* (September 18, 1964), John Fuller wrote: "How fresh still is Miss Moore's curious art! St. Jerome, Russian wrestlers, a glass giraffe, Yul Brynner, chameleons: the poems in this new collection, her first in this country for seven years, are typically wise and odd, and will not disappoint. In spite of her mottoes and notes from *Sports Illustrated* or the *Christian Science Monitor,* the prime material of her poetry is a keen sensual perception."

"She often reads like Coleridge or Hopkins in their notebooks," Fuller went on, "but she has an added stringency largely bestowed by her highly original versification. The syllabic forms, studded with rhymes and puns, allow the conversational flow of thought to proceed without prosodic check or ordering. Their organization is oblique enough to let the allusions, associations, and asides take control in a delightfully casual rhetoric, so that the poems are both shapes and extravagant talk. Miss Moore is tough and quizzical, one of those rare poets who can make a joke out of a moral without sounding preachy. This is because, although her conception of man's nature is guided by an intense secular joy, she is absolutely no sentimentalist." As an example of Miss Moore's shrewd testing and exploration of the unity of nature, Fuller quoted these lines: "If you will tell me why the fen/ appears impassable, I then/will tell you why I think that I/ can get across it if I try."

Of her *Tell Me, Tell Me: Granite, Steel and Other Topics* (Viking, 1966), John Ashbery observed in the New York *World Journal Tribune* (October 30, 1966): 'The best of the new poems . . . are in a new style whose late queer clarity resolves the fragmented, refracted brilliance of the early work." Viking Press published *The Complete Poems of Marianne Moore* in 1967.

The Academy of American Poets awarded Miss Moore a $5,000 fellowship in 1965, and the Poetry Society of America presented her with its Gold Medal in 1967. In 1968 she won the National Medal for Literature of the National Book Committee, which carries with it a $5,000 prize. Her other honors include honorary degrees from Long Island University, Douglass College, Goucher College, Pratt Institute, and Pace College.

Jane Howard in an article on Miss Moore in *Life* (January 13, 1967) summed up the qualities of her verse as "rich and energetic but obscure, virginal and mathematical—meticulous and pure, yet unjuicy. The wonder of her work," Miss Howard went on, ". . . is her celebration of what some consider trivia . . . . [such as quotations from] catalogues for museums, seeds, and department stores." Miss Howard quoted Louis Untermeyer as saying that her poetry is "a kind of witty and ironic geometry . . . largely concerned with oddities, queer animals, inanimate rococo objects, and disjointed phrases." (The most famous of Miss Moore's disjointed phrases is: "imaginary gardens with real toads in them.") Miss Moore told Jane Howard that she did not find writing easy and gave one explanation for her eclectic subject matter: "When it comes out right, it's never from being planned that way. . . . I never knew anyone with a passion for words who had as much difficulty in saying things as I do. I seldom say them in a manner I like. Help is needed: you need a horse, a boat to help you."

Marianne Moore has described her physiognomy as that of "a banana-nosed monkey" with hands that "look as if I'd died of an adder bite." Spry and twinkling-eyed, with a garrulous tongue and an impish sense of humor, she lives at a pace that would tire most younger people. She loves to ride the New York subways and is easily identified at fashions shows, concerts, plays, and literary parties by the tricorn hat that she wears. Despite her love for people and her busy life, she calls herself "a metropolitan hermit" because she enjoys privacy, because she is not a joiner, and she gives herself to causes only rarely and with utmost hesitation. Since her mother's death in 1947, she has lived alone. She reluctantly decided to leave Brooklyn in 1965 because of the rising crime rate there, and she now lives in Greenwich Village. Adept at mechanics, she has a complete supply of handyman's tools in her kitchen, and being a health food enthusiast, she also has a supply of carrot juice. She still continues to find much of her recreation in painting and following baseball. Her religious affiliation is Presbyterian.

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MOOS, MALCOLM C(HARLES) (mo͞os)

Apr. 19, 1916- Political scientist; author; educator

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When, in 1967, Malcolm C. Moos was appointed chancellor of the University of Minnesota, he became the first native of Minnesota and the first alumnus of the university to hold that office. His appointment as tenth chancellor climaxed a career equally devoted to education and to good government. Implementing his intellectualism with meaningful action, Moos has been a teacher, author, newspaperman, reformer, a liberal Republican political activist, and adviser to both Republican and Democratic Presidents of the United States.

Malcolm Charles Moos was born to Charles John and Katherine Isabelle (Grant) Moos on April 19, 1916 in St. Paul, Minnesota. He has one sister, Mrs. Howard B. Schampel, an English teacher at Mechanic Arts High School in St. Paul. An interest in politics came naturally to Moos, since his father was not only an insurance executive but also a politician who managed eleven successful Republican state campaigns in Minnesota.

Although Charles Moos initiated his son into the intricacies of politics, he also warned him of the "trials and grief" of campaigning and advised him never to run for office. Heeding his father's warnings, on graduating from University High School in Minneapolis in 1933, Moos chose to study political science rather than to groom himself for a career as a politician. Years later, one of his former university teachers, Professor William Anderson, remembered Moos as a congenial and earnest undergraduate who maintained a high level of scholarship. Moos was also an enthusiastic debater who once opposed Hubert H. Humphrey, then a teaching fellow at the university, in a half-hour radio debate on Wendell L. Willkie versus Franklin D. Roosevelt. The two men remain close friends, but Moos once commented, rather wryly, that his endorsement of equal time for politicians on communications media dates back to that debate, when Humphrey took up twenty-seven minutes as the first speaker, leaving Moos only three minutes to present his case. An accomplished musician, Moos played trumpet with the university band, of which he was president for one year, and with the Minneapolis Symphony Orchestra.

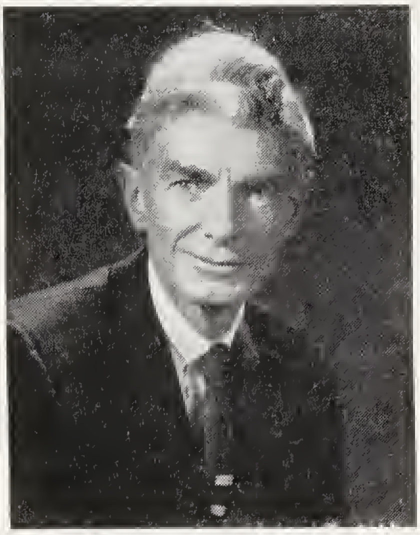
After receiving his B.S. degree in 1937, Moos stayed on at the university, first as a teaching assistant, and then, after obtaining his M.A. degree in 1938, as a research fellow with the university-affiliated League of Minnesota Municipalities. In 1939 he accepted a teaching fellowship from the University of California, where he earned his Ph.D. degree in 1942 with a major in political science and a minor in history.

While he waited for his doctorate to be granted him formally, Moos carried out a study of road gangs for the University of Alabama's Bureau of Public Administration, gaining firsthand information by living the life of a convict. Titled *State Penal Administration in Alabama,* the study contributed much to the later reform of that state's prison system. In 1942, after teaching briefly at the University of Wisconsin, Moos joined Johns Hopkins University in Baltimore, Maryland as an assistant professor of political science. He was made an associate professor in 1946 and a full professor in 1952.

Successful in university circles, Malcolm Moos might well have followed an exclusively academic career, but his acute political and social awareness kept him busy away from the campus. From 1945 to 1948, for example, he was an associate editor of the Baltimore *Evening Sun,* where he became a close friend of its celebrated staff member, H. L. Mencken. Moos later edited a collection of Mencken's writings in *A Carnival of Buncome* (Johns Hopkins, 1965). Continuing his interest in penal problems, he worked as a member of the Prisoner's Aid Society from 1952 to 1958, and of the Baltimore City Jail Commission from 1953 to 1955.

Because of his growing reputation as government expert and teacher, Moos was asked to serve as consultant to the Maryland Commission on the Organization of State Government, from 1952 to 1954, and he was invited to teach at the University of Michigan as a visiting professor in 1955. Two years later he became director of the Research Commission on Government and Higher Education, which was entrusted with conducting an investigation into increasing government control of American universities and colleges.

Somehow finding the time for practical politics, Moos served as chairman of the Republican state central committee in Baltimore from 1954 to 1958, as an alternate delegate to the Republican National Convention in 1952, and as a full delegate to the Republican National Convention in 1956. During the late 1940's, the 1950's, and the 1960's Moos also wrote, contributed to, or coauthored a number of books on American politics and government. He collaborated with W.E. Binkley on *Grammar of American Politics* (Knopf, 1949), and with Thomas I. Cook on *Power Through Purpose* (Johns Hopkins, 1955). With others he contributed to the five-volume *Presidential Nominating Politics in 1952* (Johns Hopkins, 1954) and to *Campus and the State* (Johns Hopkins, 1959). On his own he wrote *Politics, Presidents, and Coattails* (Johns Hopkins, 1952), an attempt to answer the question of how many Congressmen ride into power on the President's coattails, and *Republicans; A History of Their Party* (Random, 1956), which some scholars view as the definitive treatment of that subject.



MALCOLM C. MOOS

His steady flow of books brought Moos to national attention, and in 1957 he was called to Washington by Sherman Adams, then White House assistant to President Dwight D. Eisenhower, to help Arthur Larson draft speeches for the President. The next year, after Larson resigned, Moos became administrative assistant to the President, in charge of the drafting of speeches. When the time came for Moos to write a children's biography of the President in his *Dwight D. Eisenhower* (Random, 1964), he could draw upon his firsthand knowledge of the man in addition to other sources.

Although as a lifelong Republican Moos had for years worked actively for the party, his liberal viewpoint sometimes made him suspect to other party members, and following his appointment some of them felt, according to the New York *Post* (September 30, 1958), that he was "no better than a Democrat, and a New Deal Democrat at that." Moos had, for example, long supported reciprocal trade bills, and when scarcely out of college, had urged Republicans to support the agricultural reforms of Senator Charles L. McNary of Oregon—reforms later incorporated into the New Deal. Moreover, at the time of Moos' appointment, some observers speculated that the ideological differences between him and the President would pose problems, since Eisenhower believed strongly that the two major political parties were irreconcilably different, while Moos saw few essential differences between the parties.

As it turned out, there were few problems. Instead, after Moos began working for the President, Eisenhower's image took on new dimensions. His speeches seemed tougher and more aggressive, and newsmen were soon writing about the "new" Eisenhower. The new image was indebted not only to Moos' way with words, but to his strong partisan attitude, which kept him from injecting personal attitudes into the President's speeches at a time when solidarity of the Republican party was an important issue.

In Washington, Moos did not limit himself to preparing speeches. He often appeared on television, and in 1960 he acted as host of a series of educational television programs devoted to the machinations surrounding the selection of Presidential and Vice-Presidential candidates. With Stephen Hess, one of his White House assistants, Moos collaborated on a series of newspaper articles as well as on a history of Presidential conventions called *Hats in the Ring* (Random, 1960).

After serving as White House consultant to the Eisenhower Administration until 1961, Moos was kept on as a member of the Presidential commission on campaign costs by Democratic President John F. Kennedy. Charged with investigating what Moos has called "the sticky wicket of Presidential campaign finances," the commission finished its report on the day of Kennedy's assassination—November 22, 1963.

In 1961 Moos resigned from John Hopkins University to become an adviser on public and political affairs to Rockefeller Brothers, Inc. In his new position Moos not only helped to draft Governor Nelson A. Rockefeller's speeches for his 1962 gubernatorial campaign but also assisted him in preparing his Godkin lectures on "The Future of Federalism" that Rockefeller delivered at Harvard University in 1962. In 1964 Moos helped Governor William W. Scranton of Pennsylvania to draft his speeches during his unsuccessful campaign for the Republican Presidential nomination.

Moos returned to Johns Hopkins University in 1963, but only for a brief period. Later that same year he joined the faculty of Columbia University, where, until 1965, he taught public law and government. In 1964 he took on the additional duties of director for the Ford Foundation and in 1966 set up a new division—the office of government and law. The new division was mainly concerned with preserving the nation's political processes and party systems and with promoting more effective government at all levels, but some other functions echoed Moos' own long-held concern with the penal system. Under his direction the division sponsored the legal defender program and the NAACP Legal Defense Fund. It also set up permanent institutes on criminal justice and two graduate programs on teaching and practising criminal law.

When the appointment of Malcolm Moos as president of the University of Minnesota was announced in August 1967, a ten-month search by the Board of Regents for a suitable successor to O. Meredith Wilson ended. Their choice was enthusiastically endorsed by both conservative and liberal groups in the state, and by such nationally known figures as McGeorge Bundy, president of the Ford Foundation, and Vice-President Hubert H. Humphrey. The university over which Moos began to preside on September 1, 1967 now has almost 40,000 students, about two-thirds of whom commute to its campus in Minneapolis and St. Paul. Its officials anticipate an enrollment of about 60,000 students by 1980. For undergraduate instruction the university has to depend to a considerable degree on electronics and huge classes, some of them with more than a thousand students. During 1968 about 130 hours of televised classes a week were scheduled at Minnesota. Moos is alert to both the advantages and the perils of his megaversity and the mobility of its students. "One of the greatest advantages of a huge university like this is the strength, vitality, and drive it can bring to a student's life," Moos told a reporter for *Newsweek* (February 26, 1968). "But our mass dehumanization processes make it impossible for the student to enjoy all the cultural benefits."

Malcolm Moos belongs to many honorary and professional organizations, including Phi Beta Kappa, the American Political Science Association, the Political Economy Club, the Minnesota Historical Society, the Minnesota Education Council, the American Council on Education, and the Century Association. He is a consultant to the political affairs project of the Public Broadcast Laboratory and a trustee of the Citizen's Research Foundation and of the Institute of the Future. Since 1966 he has belonged to the Commission on Political Activity for Government Employees and, since 1968, to the board of directors of the Harry S. Truman Library Institute. He is chairman of the board of directors of the North Star Research and Developmental Institute. Moos holds honorary Doctor of Laws degrees from Ohio Northern University, the University of North Dakota, and Georgetown University.

While he was still an assistant professor at Johns Hopkins, Malcolm Moos met Margaret Tracy Gager, who was then a student at nearby Goucher College. After a two-month courtship, they were married on June 29, 1945. Mrs. Moos, a former librarian at the Baltimore Art Museum, eventually became a political activist like her husband. Although she used to be a Democrat, she switched to the Republican party after her marriage and rose to be ward executive of Baltimore's twenty-eighth ward. The couple have five children: two boys, Malcolm Jr., and Grant, and three girls, Katherine, Ann, and Margaret. The family summers at their lake home near Hackensack, Minnesota, where Moos does most of his writing when not sailing, playing tennis, or listening to music.

Tall and slender, Moos has hair that is rapidly graying into white, thick black eyebrows, and piercingly blue eyes. During his Washington days his ready wit and store of amusing historical anecdotes made him a favorite with newsmen. Despite his intellectualism, Moos has never lost touch with the thinking of the average man. He may be dignified, but he is never stuffy, and although he now has to stand above partisanship, he still feels that the best teachers are those who refuse to hide behind a "shabby neutrality." In spite of his long career in public life, he still treasures his privacy, and his religious attitude remains among his closely guarded secrets.

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MORRIS, EARL F(RANKLIN)

Apr. 5, 1909- Lawyer; former organization official
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The American Bar Association, founded in 1878 to safeguard the principles of the legal profession on a nationwide scale, held its ninetieth annual convention in Honolulu in August 1967, and at that time installed the Columbus, Ohio attorney Earl F. Morris as its ninety-first president. The association's current membership of around 125,000 includes not only lawyers, but also judges, law professors, and others connected with the profession. During his administration President Morris gave top priority to problems of crime control. He was succeeded in office in August 1968 by William T. Gossett of Detroit.

The only child of Thomas Morris, a coal miner, and Marietta (Bean) Morris, Earl Franklin Morris was born on April 5, 1909 at Byesville in east-central Ohio. During his childhood the city of Springfield, in the western part of the State, became his home. At Springfield High School, from which he graduated in 1926, his extracurricular interests included cheerleading and debating. Those activities, along with oratory, tennis, and baseball, also occupied him at Wittenberg University in Springfield, where he served as president of several student organizations and of the social fraternity Alpha Tau Omega. He majored in history and political science and took his B.A. degree *magna cum laude* in 1930.

Morris' interest in civics, political science, and other social studies, as well as what he has called "a recognized speaking ability," were factors in his choice of law as a career. He studied at the Harvard University Law School, where he became "oralist" for the winning club in the Ames Competition, one of the highest honors obtainable at the school. He was awarded his LL.B. degree *cum laude* in 1933.

Later in the year 1933, after being admitted to the Ohio bar, Morris became an associate of the Columbus law firm now known as Wright, Harlor, Morris, Arnold & Glander. Since early 1936 he has been a partner of that firm, and his practice has covered a wide range of trial and appellate work. He has concentrated, however, on insurance litigation and has been a special counsel to Midland Mutual Life Insurance Company. Involved in many civic affairs, he became interested in 1937 in the *Columbus Town Meeting of the Air,* presented first on radio and later on television. For some thirty years he has been a moderator of that discussion program devoted to public issues. His private law practice was suspended for two years, from 1944 to 1946, when he served in the Army, advancing from private to captain in the Judge Advocate General's department.

Quite early in his career Morris became prominent in bar association activities at the local level. In 1937 he served as president of the Barristers' Club, an organization of young lawyers, and in 1949-50 he headed the Columbus Bar Association. Among the positions that he held in the Ohio State Bar Association were chairman of the insurance section, of the committee on professional economics, and of the four-point judicial reform program and member of the council of delegates and of the executive committee. He was elected president of the Ohio State Bar Association for a year's term, 1956-57. In 1959 Morris was appointed chairman of the committee on judicial reorganization, formed to secure adoption of a new judicial article of the Ohio Constitution, and he later served as cochairman of the committee on modernization of the state courts. In addition, in 1959 he was vice-chairman of the fund raising committee of the Ohio State Bar Association Foundation, which in that year raised $800,000 for a new Ohio Legal Center.

EARL F. MORRIS

Meanwhile, Morris was advancing in the American Bar Association, too. From 1937 to 1939 he was a sixth-circuit member of the council of the junior bar conference and from 1937 to 1941 a member of the committee on American citizenship. In 1952 he joined the ABA's legislative body, the house of delegates, where his skill in debating was quickly appreciated. He headed the ABA's unemployment and Social Security committee from 1957 to 1962, and when he found that members of local and state bar associations as a whole favored having lawyers brought into the scope of the federal Social Security system, he was instrumental in securing approval of such a recommendation in the house of delegates.

For four years beginning in 1958 Morris also served as sixth-circuit member of ABA's federal judiciary committee and for one year beginning in 1959 as a member of the joint committee for the effective administration of justice. While continuing his membership in the house of delegates, in the fall of 1962 he started a three-year term on the board of governors. He took on a variety of additional responsibilities for the ABA in 1963, when he became a member of the committee on civil rights and racial unrest, an ABA representative on the board of trustees and secretary of the employee benefit program of the American Bar Center, and a member of the advisory board of the *American Bar Association Journal.*

Presidents-elect of the American Bar Association are nominated annually by a fifty-two member caucus at a midwinter session of the ABA's house of delegates and are formally ratified at the annual convention the following August, when the new president is installed for his one-year term. Nominated for president-elect at the house of delegates' meeting in Chicago in February 1966, Earl Morris was ratified as such on August 9, 1966, when at the annual convention in Montreal, Canada the New York City attorney Orison S. Marden was installed as president. During his year as president-elect Morris had a major share in securing approval by the house of delegates of the creation of a law student division within the ABA.

Installation of Earl Morris as president of the American Bar Association took place in Honolulu, Hawaii on August 10, 1967, the final day of the association's ninetieth annual convention. In its policy-making sessions at that convention the house of delegates approved proposed modifications of Titles I and II of the Johnson Administration's civil rights bill. The changes had been worked out in the United States Judicial Conference and were acceptable to the Administration. In effect they would "scrap the 'key man' and other systems that give jury commissioners discretion to weed out low-income jurors and . . . allow Justice Department suits to change local jury systems that discriminate or give commissioners discretionary powers prone to abuse," as John F. MacKenzie explained in the Washington *Post* (August 11, 1967). On the other hand, the house of delegates, many of whose members are small-town lawyers with a rather general practice, defeated the recommendation, made by the committee on the availability of legal services, that the board of governors be allowed to draw up standards for lawyers specializing in particular fields.

Also debated at the 1967 convention was the possibility of eliminating the existing barrier to group legal services—services such as are offered in other fields by unions, clubs, and similar organizations to their members—through modifying the part of the ABA code of ethics that states specifically that "the professional services of a lawyer should not be controlled or exploited by any lay agency, personal or corporate, which intervenes between client and lawyer."

The elimination of the barrier to group services had the support of President Morris, who felt that despite the lack thus far of general approval on that issue, the bar had shown itself aware of the demands of a rapidly changing society and was gearing to meet the challenge. On taking office he announced that his administration would focus on three priorities: marshaling the resources of the profession to assist in the war against crime; advancing programs of court modernization; and carrying out projects already in progress, including completion of a three-year ABA program to establish minimum standards for the administration of criminal justice. During the convention in Honolulu, Morris appointed the Houston attorney Leon Jaworski to head a special ABA crime control commission.

In a speech entitled "Crime Prevention and Control: The Lawyer's Role" at Vanderbilt University in November 1967 Morris hammered away on the subject of crime as the number-one domestic problem of the United States. The following month he gave a commencement address at Ohio State University, "American Society and the Rebirth of Civil Obedience," in which he deplored some current expressions of disrespect for the law and argued that civil rights can flourish only through order maintained by adherence to the law.

At the winter meeting in Chicago in February 1968 the ABA house of delegates approved the recommendations of a somewhat controversial report submitted after three years of study by the advisory committee on fair trial and a free press. Over considerable opposition from the news media, the recommendations were carried by a strong voice vote, but not unanimously. The report, as summarized by Fred P. Graham in the New York *Times* (February 20, 1968), consisted in the main of "suggested rules for judges to follow in preventing the police and lawyers from giving what might be considered prejudicial information to the press and in barring newsmen from certain hearings." Since the ABA has no authority to enforce the rules, changes in the nature of the news coverage of trials cannot be immediate. The power of enforcement lies with the state bar associations and, frequently, with individual judges, who are expected to take a cue from the ABA action. President Morris was one of the ABA delegates who, by the vehemence of their arguments in favor of the report, thwarted the efforts of representatives of news media present to delay the vote on it.

Besides arguing for immediate action on the fair trial and free press issue, Morris called for endorsement of the Johnson Administration's proposed crime legislation free from amendments on wiretapping and confessions, which he said could be given separate Congressional consideration. During the 1968 meeting in Chicago. Morris also saw some progress in the matter of group legal services when the house of delegates approved the setting up of an experiment, or a pilot project, in prepaid legal insurance modeled after the medical plans of Blue Cross and Blue Shield.

Among the other professional organizations to which Morris belongs are the National Conference of Bar Presidents (chairman in 1961-62), American Judicature Society (director since 1963), American Bar Foundation (fellow), and American College of Trial Lawyers (fellow). He is also a member of the Association of Life Insurance Counsel and of the legal section of the American Life Convention and an honorary member of the Phi Delta Phi law fraternity. He has written articles for technical journals on insurance law and other subjects.

In 1967 the Columbus *Citizen-Journal* named Morris as one of the city's "top ten men of the year" in recognition of his civic service, which included participation in the American Red Cross, the United Appeal Campaign, and the Franklin County welfare advisory board. Since 1948 he has been a member of the board of directors of Wittenberg University and since 1957 a member of the board of trustees of the Ohio Foundation of Independent Colleges. He is a former president of the board of education of Bexley, his hometown. Wittenberg University and Willamette University have both awarded him honorary LL.D. degrees. His other honors include the Distinguished Service Award, presented in 1936, by the Columbus Junior Chamber of Commerce, of which he was later president.

By his marriage in June 1934 to the former Virginia Brown, Earl F. Morris has a daughter, Ann, now Mrs. David C. Sward. His first wife died in January 1936, and on August 1, 1942 he married Jean Esther Butcher. Morris has green eyes and slightly graying black hair, stands five feet nine inches tall, and weighs 155 pounds. Playing tennis helps him to keep trim. An Episcopalian, he serves as a senior warden of St. Paul's Episcopal Church in Columbus. His political party is the Republican. He is a Mason and a member of the Clark Lodge in Springfield. He also maintains membership in the Country Club in Springfield and the University Club.

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MOYNIHAN, DANIEL PATRICK

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The roles of academic scholar and public servant are ideally combined in the career of Daniel Patrick Moynihan. A leading authority on urban and ethnic minority problems in the United States, he has been, since 1966, director of the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University. Himself a product of the New York City slums, Moynihan first attracted wide attention as the coauthor, with Nathan Glazer, of the book *Beyond the Melting Pot* (1963), an authoritative study of minority groups in New York City. As United States Assistant Secretary of Labor from 1963 to 1965 he helped to draft the government's first antipoverty legislation and was the author of a highly controversial report on the problems of the American Negro family that was often cited in the aftermath of the racial unrest that flared in various cities in the United States in the summers of 1967 and 1968. In December 1968 Moynihan accepted an appointment in the Nixon Administration as White House Assistant for Urban Affairs. He plans to take a two-year leave of absence from the Joint Center for Urban Studies to serve in Washington.

Daniel Patrick Moynihan was born in Tulsa, Oklahoma on March 16, 1927, the oldest of the three children of John Henry and Margaret (Phipps) Moynihan. His father, a native of Indiana and the son of an Irish immigrant, was a reporter on a Tulsa newspaper. When Pat Moynihan was about six months old, the father brought the family to New York City, where he had obtained a newspaper job, but a few years later he deserted the family. Growing up during the Depression, Pat Moynihan attended public schools and Roman Catholic parochial schools in New York City, and lived with his mother and his brother and sister in a succession of tenement flats in Manhattan slum neighborhoods—including Hell's Kitchen, the upper West Side, and Harlem. His mother, a practical nurse, for a time had to accept welfare aid to support the family. To help out with family finances, Pat Moynihan worked as a shoeshine boy on Times Square and "hustled" newspapers in bars with his brother, Mike.

DANIEL PATRICK MOYNIHAN

At Benjamin Franklin High School in Harlem, Moynihan was encouraged by his teachers, who recognized his potentialities, but he had no plans at that time for going on to college, which he believed beyond his financial means. After graduating in 1943—at the head of his class—he went to work on the Hudson River railroad docks as a longshoreman. A few months later a friend mentioned to him that City College was giving entrance examinations, and he decided to take the tests—"mainly to prove to myself that I was as smart as I thought I was," as he later told Thomas Meehan in an interview for the New York *Times Magazine* (July 31, 1966). After qualifying for admission he attended City College for a year.

In 1944 Moynihan enlisted in the United States Navy and, after being accepted for the V-12 officer training program, studied at Middlebury College in Vermont and at Tufts University at Medford, Massachusetts, which conferred a B.N.S. degree on him in 1946. On obtaining his commission, he served for a year as a communications officer on the USS *Quirinus*. Discharged in 1947, Moynihan spent a summer tending bar in a Manhattan tavern that his mother now owned, before returning to Tufts University. He obtained his B.A. degree *cum laude* in 1948 and then undertook graduate studies at the university's Fletcher School of Law and Diplomacy, where he earned his M.A. degree in 1949. During 1949-50, Moynihan remained at the Fletcher School as an assistant in government. Awarded a Fulbright scholarship, he spent 1950-51 studying at the London School of Economics and Political Science. In his free time he attended meetings of the British Labour party and hobnobbed with such notables as CBS correspondent Howard K. Smith. From 1951 to 1953, Moynihan served as a budget assistant at the United States Air Force base at Ruislip in England.

Returning to the United States in the summer of 1953, Moynihan began his active association with the Democratic party as a worker in the successful campaign of Robert F. Wagner for mayor of New York City. In 1954 he served as director of public relations with the International Rescue Committee. From 1955 to 1958 Moynihan was on the staff of New York State's Democratic Covernor W. Averill Harriman, first as a special assistant of the secretary to the governor, later as assistant secretary, and then as acting secretary to the governor. He served on the New York State Tenure Commission from 1958 to 1960, and during the same period he was secretary of the public affairs committee of the New York State Democratic party.

As a member of the New York State delegation to the Democratic National Convention in the summer of 1960, Moynihan was a loyal supporter of the presidential candidacy of John F. Kennedy, whom he had met while working on Harriman's staff. During the presidential campaign that fall, he wrote position papers for Kennedy on urban problems. After taking office as President in early 1961, Kennedy, who had been much impressed by Moynihan, appointed him a special assistant to Secretary of Labor Arthur M. Goldberg. In 1962 Moynihan became executive assistant to Goldberg's successor, W. Willard Wirtz, and in March 1963 he succeeded Jerry R. Holleman as Assistant Secretary of Labor for policy planning and research. As such, he became the youngest sub-Cabinet member in the Kennedy Administration.

Concurrently with his work in government and politics Moynihan continued his academic career. He lectured at Russell Sage College in 1957-58 and at the New York State School of Industrial Relations at Cornell University in 1959, and directed the New York State government research project at Syracuse University in 1959-60. During 1960-61 he was a member of the Joint Center for Urban Studies of M.I.T. and Harvard University and also served as assistant professor of political science at the Maxwell Craduate School of Citizenship and Public Affairs at Syracuse University. In 1962-63 he directed the University of Maryland overseas program. The Fletcher School of Law and Diplomacy conferred a Ph.D. degree upon Moynihan in 1961.

With the sociologist Nathan Clazer, Moynihan collaborated in writing *Beyond the Melting Pot,* sponsored by the Joint Center for Urban Studies and by the New York Post Foundation, and published by the M.I.T. Press in the spring of 1963. A scholarly study of the Negro, Puerto Rican, Jewish, Italian, and Irish communities of New York City, the book arrives at the conclusion that ethnicity is a permanent quality of American society, and that the ideal of the melting pot has not yet been realized. Richard H. Rovere has called it "perhaps the most perceptive inquiry into American minorities ever made." Moynihan's own contributions—the chapter on the Irish and most of the concluding chapter—were praised for their insight, candor, and wit. *Beyond the Melting Pot* won the *Saturday Review's* Anisfield-Wolf Award in Race Relations for 1964, and it was nominated for a National Book Award. The book established Moynihan as an expert on minority groups and became a standard text in universities.

As Assistant Secretary of Labor, Moynihan was responsible, among other things, for the Bureau of Labor Statistics, and he traveled widely, checking on employment conditions. His assignments also included studies of relations between employees and management in the federal civil service and of unemployment in areas such as the Long Island region of New York State; and membership in a United States delegation to Latin American countries that dealt with the Alliance for Progress program. Shortly before his death President Kennedy assigned Moynihan—along with Sargent Shriver, James Sundquist, and Adam Yarmolinsky—to draft the government's first antipoverty program. Continued under President Lyndon B. Johnson, the project resulted in the Economic Opportunity Act in 1964.

A report issued by Moynihan in early 1964, indicating that many potential draftees rejected for illiteracy could be rehabilitated, reportedly served as a basis for later proposals by Defense Secretary Robert S. McNamara for a universal military service program. Moynihan also pioneered in the campaign for safer automobiles, and as Assistant Secretary of Labor conducted studies seeking to correlate accident rates with the production of faulty vehicles. Ralph Nader, the author of *Unsafe at Any Speed,* who served on Moynihan's staff in the Labor Department, is said to have derived many of his ideas in his crusade for automobile safety from Moynihan. For the 1964 election campaign, Moynihan helped to draft the Democratic party platform and wrote speeches for President Johnson.

In March 1965 the Labor Department issued "for official use" a seventy-eight-page report called *The Negro Family: The Case for National Action,* written by Moynihan in collaboration with Paul Barton and Ellen Broderick. Troubled by the high rate of failure among Negroes in selective service examinations, Moynihan, after analyzing census bureau statistics and scholarly studies dating back some thirty years, concluded that a leading factor behind poverty, illiteracy, and despair of Negroes in urban ghettos was the instability of the Negro family, verging in some areas on disintegration. Noting that at least one-fourth of all births among Negroes were illegitimate and that nearly 40 percent of all Negro households lacked an adult male, the Moynihan Report—as the study came to be called—pointed out that the American Negro community was becoming increasingly matriarchal and that many young Negroes growing up in the ghetto were being cheated of male Negro authority. The self-perpetuating family instability largely resulted from more than three centuries of slavery and discrimination. Combined with inadequate education and welfare services, a lack of economic opportunities, and continued white prejudice, it instills in the ghetto Negro a sense of inferiority, blocking him from social and economic advancement and driving him to seek recourse in crime and violence. The report concluded that a quest for equality or civil rights was not enough, and that preferential treatment, in the form of a far-reaching federal program, was needed to alleviate those conditions. Although the problems of the Negro family had been analyzed by others, including such Negro scholars as Dr. W.E.B. DuBois and Dr. E. Franklin Frazier, the Moynihan Report was the first such study sponsored by the federal government.

President Johnson relied heavily on Moynihan's report in preparing his celebrated speech delivered at Howard University on June 4, 1965, calling for a White House conference on the problems of the Negro ghetto. Although Negro riots in the Watts sector of Los Angeles in the summer of 1965 seemed to lend special authority to Moynihan's analysis, the release of sections of the report to the press in August of that year began to stir controversy among Negro leaders and liberal academicians.

Meanwhile, in June 1965, while attending a UNESCO conference in Yugoslavia, Moynihan was contacted by New York Democratic leaders as a possible candidate for mayor of New York City. He decided to resign his Labor Department post and enter the New York Democratic primary as candidate for City Council president on the ticket headed by mayoral candidate Paul Screvane, a former associate in the antipoverty program. Although he was praised for the high intellectual level on which he conducted the campaign, he was defeated in the September 1965 Democratic primary by Frank O'Connor by a margin of 90,150 votes. He then served as codirector of policy and planning for the ticket headed by Abraham Beame, who had won the Democratic primary, and who was subsequently defeated by Republican John V. Lindsay in the November election.

In October 1965 Moynihan accepted a fellowship at Wesleyan University in Middletown, Connecticut, where he began to work on a comprehensive book on the American Negro family. In July 1966 he was appointed director of the Joint Center for Urban Studies of M.I.T. and Harvard University, succeeding Professor James Q. Wilson. Founded in 1959, the center serves as a clearing house and source of information on the multiplying problems of the cities. Moynihan was also appointed professor of education and urban politics at Harvard University Graduate School of Education, a member of the public administration faculty, and a senior member of the Institute of Politics at the newly created Kennedy School of Government at Harvard.

The publication of the full text of his report on the Negro family in the fall of 1965 had in the meantime made Moynihan the center of a storm of controversy. His frank treatment of such questions as illegitimacy and poor performance in I.Q. tests among ghetto Negroes gave many observers the impression that he ascribed these shortcomings to some inherent defect among Negroes, although nothing in the report justified that view. He drew fire, not only from such Negro leaders as the Rev. Martin Luther King Jr., who feared that alleged Negro weaknesses would be used "to justify neglect and rationalize oppression" and Floyd McKissick, who criticized the assumption that "middle-class American values are the correct values for everyone in America," but also from such white liberals as the Harvard psychologist William Ryan and Dr. Benjamin Payton of the National Council of Churches. When the White House Conference on Civil Rights met in June 1966 under the title "To Fulfill These Rights," the question of family stability had been stricken from the agenda, and Moynihan's report was not among the documents referred to at the conference. Reviewing the conference in an article in *Commentary* (February 1967), Moynihan noted that the opportunity to make a "'total commitment to the cause of Negro equality" had been lost as a result of the shortsightedness of civil rights leaders. The text of Moynihan's analysis of the Negro family is included in the book *The Moynihan Report and the Politics of Controversy* (M.I.T. Press, 1967), by Lee Rainwater and William L. Yancey.

As an expert on urban and racial problems, Moynihan is in constant demand as a consultant to government agencies, Congressional committees, and even the President himself. His plan for a solution to ghetto problems includes measures to enable Negroes to improve their economic status—i.e., to move from "lower class" status to "working class" status—through the creation of new jobs by federal, state, and local government. Moynihan favors the replacement of the existing welfare system by family allowances, similar to those that are in effect in most industrial democracies, allotting every family a specific monthly allowance for each child. He opposes efforts to create school integration by artificial means and feels that more efforts should be made to improve ghetto schools by such means as employing male Negro teachers in elementary grades.

Among the organizations to which Moynihan belongs are the American Political Science Association, American Society for Public Administration, National Council on Aging, American Irish Historical Association, and Catholic Association for International Peace. He was elected to the American Academy of Arts and Sciences in 1966 and serves as chairman of its seminar on poverty. From 1962 to 1964 he was a member of the President's council on redevelopment of Pennsylvania Avenue in Washington, and in 1965 he was appointed vice-chairman of the President's temporary commission on Pennsylvania Avenue.

Since 1966 Moynihan has served as chairman of the secretary's advisory committee on traffic safety under the Department of Health, Education, and Welfare. In 1967 he became a member of the Massachusetts advisory committee of the United States Commission on Civil Rights and of the Massachusetts Democratic Advisory Council. Moynihan received the Meritorious Service Award of the Department of Labor in 1964 and the Arthur S. Flemming Award as one of the ten outstanding young men in the federal government in 1965. Several universities have conferred honorary degrees on him. He is the editor of *The Defenses of Freedom; The Public Papers of Arthur J. Goldberg* (Harper, 1966).

On May 29, 1955 Daniel Patrick Moynihan married Elizabeth Therese Brennan of Boston, a fellow member of Governor Harriman's staff. Mrs. Moynihan is a painter and sculptor, and their three children—Timothy Patrick, Maura Russell, and John McCloskey—are all artistically talented. With his family, which also includes a terrier named Whiskey, Moynihan spends the academic year at Cambridge and summers on his farm near Cooperstown, New York, where he works several hours a day on books, articles, and speeches, taking occasional time off for contemplation, fishing or hiking. A red-cheeked, husky man, six feet five inches tall, with slightly graying hair, Moynihan is a gourmet and has his suits tailored on London's exclusive Savile Row. He was once described by Thomas Meehan in the New York *Times Magazine* (July 31, 1966) as "the amiable, gregarious, drink-loving, skillful-teller-of-funny-stories, Brendan-Behan-type Irishman." One acquaintance, quoted in the same article, calls him "uncompromisingly honest, dedicated and selfless." His language, according to Fred Powledge of *Life* (November 3, 1967), is "full of exclamation points and italics."

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MUSKIE, EDMUND S(IXTUS)

Mar. 28, 1914- United States Senator from Maine
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Before headlines proclaimed across the country his nomination as the Democratic Vice-Presidential candidate, at the close of the national convention in August 1968, the name of Edmund S. Muskie was little known outside of Maine and the United States Senate. During his campaign he emerged as a figure of unquestioned national stature, who greatly enhanced the Democratic ticket, headed by Hubert H. Humphrey, and who convinced political experts that he would have an influential role in America's future, regardless of the outcome of the election. In 1958, after serving two terms as governor of Maine, a Republican stronghold, Muskie had become the first popularly elected Democratic Senator ever to represent that state in Washington. Instead of seeking the limelight, he contented himself with a modest place in party leadership that by no means fully measured his colleagues' esteem for him as a progressive and thoroughly proficient legislator, particularly resourceful in dealing with such domestic issues as air and water pollution, urban problems, and federal-state relationships. In one of the closest Presidential elections in American history, Humphrey and Muskie lost to Richard M. Nixon and Spiro T. Agnew on November 5, 1968.

Edmund Sixtus Muskie was born in the textile-mill town of Rumford, Maine on March 28, 1914, the second of the six children of Stephen Marciszewski, a Polish immigrant, and Josephine (Czarnecki) Marciszewski, a native of Buffalo. He has four sisters and a younger brother. His father, a tailor, had fled to the United States in 1903 to escape Czarist tyranny in Poland. At New York's Ellis Island, immigration officials, unable to spell the full Polish name, had shortened it to Muskie. The change was later made official. Edmund Muskie's Roman Catholic parents gave him a middle name that had been the name of five Popes.

In grade school, the Virginia Primary School in Oxford County, Maine, he was a quiet, somewhat timid boy whom some people expected to become a priest. At Stephens High School in Rumford he stood out as a debater, a basketball player, and the valedictorian of the class of 1932. Debating was also one of Muskie's chief extracurricular interests at Bates College in Lewiston, Maine, where he majored in history. He served for two years as president of his class and belonged to the politics club, among other student organizations. To help meet his expenses he waited on tables at college and during the summer worked as a bellhop and dishwasher at a nearby resort. An excellent student, he was elected to Phi Beta Kappa, was granted the B.A. degree *cum laude* in 1936, and was awarded a scholarship to Cornell University Law School. He earned his LL.B. degree in 1939 and was admitted to the Massachusetts bar later in the year and to the Maine bar in 1940.

The United States entered World War II soon after Muskie had opened a law office in Waterville, Maine. Enlisting in the Naval Reserve in 1942, he served on destroyer escorts in the Atlantic and Pacific until his release to inactive duty as a lieutenant in late 1945. He returned to Waterville to practise law and to become active in the Democratic party. In 1946 he was elected to the Maine House of Representatives. Following the 1947 session of the Legislature, which meets regularly in odd-numbered years, Muskie ran unsuccessfully for the office of mayor of Waterville. He won reelection, however, to the Legislature, where in 1948 he was made Democratic floor leader of the House of Representatives. During his third term as a state representative, in 1951, he resigned to take the post of district director for Maine of the Office of Price Stabilization. He resigned from the OPS in 1952 to become a Democratic national committeeman.

An accident that Muskie suffered in 1953 cut several months out of his career. While doing some carpentry in his home, he fell from a ladder and crushed a vertebra. His recovery was lengthy, painful, and expensive. When he returned to public life he found that the Maine Democratic party had been seriously weakened by the Republican take-over of power in Washington under President Dwight D. Eisenhower. The resultant loss of patronage caused many of the old state Democratic leaders to neglect political affairs, so that control of the party fell, somewhat by default, to Muskie and a few other Democrats. He wanted to become a candidate for the United States Congress, but in 1954 his friends persuaded him to run for the governorship against the Republican incumbent, Burton M. Cross.

During an inexpensive but effective campaign the Democrats used radio and television broadcasts along with the timeworn techniques of factory visits and local appearances. Restive after twenty years of Republican rule, the voters put Muskie in the statehouse by a margin of about 22,000 votes. His victory was even more impressive in the 1956 gubernatorial contest, but most Democrats running for state office were unsuccessful. During his two terms as governor, therefore, Muskie tactfully steered his economic and educational programs through a legislature dominated by Republicans.

In 1958, although he could almost certainly have won a third term as governor, Muskie chose to take a risk in the race for the United States Senate, running against the Republican incumbent, Frederick G. Payne. He had been a popular governor, but as the campaign opened he was considered the underdog. Working against him was a widespread conviction that while Maine voters might allow their state to be governed by a Democrat, they would never elect a Democrat to the Senate. But Muskie scored an upset victory over Payne by a vote of 172,000 to 112,000. In 1964, he defeated Clifford G. McIntire by 126,471 votes.

Shortly after Muskie took his seat in the Eighty-sixth Congress in January 1959, he found himself out of favor with Lyndon B. Johnson, the most powerful Democrat in the Senate. Johnson had tried to enlist his support in defeating a liberal attempt to change the Senate rules so that filibusters could be cut short. When Muskie sided with the liberals, Johnson retaliated, according to newspaper reports, by assigning him to the fourth, fifth, and sixth of the committees he had requested, pointedly excluding him from the Foreign Affairs Committee, which had been his first choice. "I was frustrated, lonely, disillusioned and discontented," he has been quoted in the press as saying of his early days in Congress.

The three committees on which Muskie was placed in 1959 were the Banking and Currency, Public Works, and Government Operations. He later became chairman of the Banking and Currency subcommittee on international finance, the Public Works subcommittee on air and water pollution, and the Government Operations subcommittee on intergovernmental relations. He has also served on the Special Committee on Aging. The thoroughness and quiet enthusiasm with which he carried out his committee work won him the admiration of the Senate's inner circle, including, eventually, that of Johnson. Several years after their first encounter Johnson, who had become President, reportedly described Muskie as "a real powerhouse . . . one of the few liberals who's a match for the Southern legislative craftsmen."

Becoming an expert on air and water pollution, Muskie was the chief sponsor and the floor manager of important legislation to increase federal action in handling pollution problems. His measures include the Clear Air Act of 1963, the Water Quality Act of 1965, and a $428,300,000 authorization in 1967 for pollution control efforts. He also introduced several amendments to the Democratic administration's model cities program to combat urban blight and then served as floor manager of the bill, which was passed by the Senate in 1966. He has also proposed legislation in the area of intergovernmental relations to facilitate the operation of federal-state programs. Unlike some of his colleagues, he believes that spending programs alone will not solve the problems of poverty, and he has urged a reshaping of the apparatus of the government itself. In a speech in 1966 before the American Assembly on State Legislatures he spoke of "this era of creative federalism" and went on to say, "No matter how much the federal partner provides, no federal legislation, no executive order, no administrative establishment can get to the heart of most of the basic problems confronting the state governments today."

EDMUND S. MUSKIE

Senator Muskie's voting record on domestic issues has earned him a reputation as a Democratic loyalist and a liberal. During the Eighty-sixth Congress, when the Republicans were still in control, he voted in 1959 for passage of the housing bill over the veto of President Eisenhower and in 1960 for the passage of the depressed area redevelopment bill over another veto. Under the Democratic administrations of President John F. Kennedy and later of President Johnson the measures that he favored include bills providing for school aid, antipoverty programs, creation of a Department of Housing and Urban Development, civil rights, and Medicare. On foreign policy matters he has also been generally pro-Administration, but his support of Johnson's conduct of the Vietnam war is said to have been half-hearted and he has avoided being identified with either the "dove" or "hawk" faction of his party.

Out of deference, apparently, to the ambitions of other Senators, on two occasions Muskie passed up opportunities to advance in his party. One of the positions that he declined to seek was that of majority whip, but in 1966 he did become assistant whip, to serve as a regional aide in assuring attendance and votes on legislation. In 1967 he was made chairman of the Democratic Senatorial Campaign Committee, a fund-raising group.

On August 29, 1968, at the Democratic National Convention in Chicago, Vice-President Hubert H. Humphrey, the Democratic Presidential nominee, picked Senator Muskie as his running mate. Humphrey, leading a deeply divided party, needed a man who could attract some of Senator Eugene McCarthy's disenchanted liberal supporters while pacifying Southern Democrats, some of whom were thought to be leaning toward the candidacy of George C. Wallace, the Presidential nominee of the American Independent party. Muskie, with friends in the McCarthy wing of the party also had, according to the *Wall Street Journal* (September 12, 1968), a "reputation for dealing fairly with his Dixie colleagues in the Senate."

The choice, political observers have pointed out, may also have been influenced by Muskie's religion—he was the only Roman Catholic nominated by either major party—and by the fact that he, as the son of a Polish immigrant, would be likely to appeal to white ethnic groups. He is said to dislike ethnic politicking, but bowing perhaps to the demands of practical campaigning, he addressed many Polish-American as well as other minority groups throughout the country. He carefully avoided catering to prejudice, and in indirect attacks on some of his political opponents condemned forces in American life that exploit frustration and rancor and build walls between people. In one of his speeches before Americans of immigrant background he said, "You and I should be the first to reject those who parade under the banner of suppression disguised as law and order."

Muskie's performance in the early days of his campaign puzzled some newsmen. At first, wrote Willard Clopton Jr. in the Washington *Post* (September 15, 1968), "he essayed the role of seasoned statesman, an advocate of calm reason, a man of mellow wit, a Stevensonian idealist." Then, Clopton continued, Muskie "turned tiger" to attack Richard M. Nixon, the Republican presidential nominee, on the issue of "credibility"—that is, the well-publicized discrepancy between the "Old Nixon" image, that of a trickster and a loser, and the "New Nixon" image, that of a statesman and a winner.

Halfway through his campaign it was disclosed that in early 1968 Muskie had appealed to Johnson in a letter to stop all bombing of North Vietnam. In confirming the report, Muskie said in October that a halt in bombing should be made at whatever moment it would bring significant progress toward peace. He was less specific during his campaign in discussing ways of ending the Vietnam war than in dealing with certain other issues in foreign affairs. He called, for instance, for early action on a nuclear pact, urging that a stop to the spread of nuclear weapons be the first concern of the new Congress in January 1969, regardless of which party won the election.

For the most part, Muskie concentrated in his campaign on national and international problems rather than on the shortcomings of his rivals, except for his forthright denunciation of Wallace. The burden of his message was one of reason, calm, and reconciliation. Repeatedly in his speeches he called on Americans to "stop relying on emotions and start using your heads." He shunned slogans, catchwords, and clichés. Largely because of his cool, low-keyed, rational approach, he was more successful than his opponents in handling college-age hecklers. He became the favorite candidate of many columnists and editorial writers who agreed with Humphrey's appraisal of Muskie as his "greatest asset." James Reston of the New York *Times* (September 28, 1968) called him "the most refreshing figure in the American campaign" and asserted that because of his integrity "he stands out among all the clever men, the confused men, the cunning and cynical men in the Presidential race today." James A. Wechsler observed in the New York *Post* (October 1, 1968), "In his own fashion Muskie has imparted a Lincolnesque note to the squalid, strident sound of contemporary debate. His performance has achieved a certain special distinction because of the blunders of Mr. Agnew [Spiro T. Agnew, the Republican Vice-Presidential nominee]; but that is hardly its sole merit. Almost alone, he has sounded as if he had deliberately chosen to address himself to the better instincts and intelligence of the nation."

Nixon and Agnew defeated the Humphrey-Muskie ticket by a narrow margin in the national election of November 5, 1968. In an Associated Press tabulation of the vote four days later, when the returns were in from 99 percent of the precincts, Nixon-Agnew had 31,064,458 votes, or 43.48 percent of the ballots cast, to Humphrey-Muskie's 30,703,563, or 42.97 percent. George Wallace, the American Independent party candidate, took 13.53 percent. In the electoral college, Nixon-Agnew had 302 electoral votes out of a possible 538.

"Lincolnesque" is a term often applied to Muskie, who is six feet four inches tall, weighs about 180 pounds, and has a lean, craggy face and a certain rugged quality. His hair is brown and his eyes are gray-blue. One of his aides has been quoted as saying that "sham and pretense grate on him like sandpaper." His voting residence is still Waterville, where he has been a member of the Elks. He also belongs to the State Grange, the Lions International, the American Legion, the Veterans of Foreign Wars, and other organizations, and he serves on the advisory board of Sisters Hospital. He holds honorary degrees from Colby College, Bates College, Bowdoin College, the University of Maine, Portland University, and Suffolk University.

On May 29, 1948 Edmund S. Muskie married Jane Frances Gray, who was employed in Waterville's leading dress shop. They have five children: Stephen, Ellen, Melinda, Martha, and Edmund Jr. The Muskies live in a large Colonial style house in Westwood, Maryland, which has a Washington, D.C. address. They spend their summers at their vacation home in Kennebunk, Maine on the Atlantic coast. Muskie enjoys playing golf, sailing, fishing, and hunting. Carpentry continues to be one of his favorite indoor pastimes, and he also likes sewing, a skill that he learned from his father.

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RALPH NADER

NADER, RALPH

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Much of the credit for the enactment of the National Traffic and Motor Vehicle Safety Act of 1966 must go to the efforts of one dedicated young man, Ralph Nader. Working alone on a shoestring budget, Nader has for several years waged a David and Goliath battle with the automobile industry to force it to improve vehicle design as a means to traffic safety. Nader began his one-man crusade in 1958 after he graduated from law school, brought it to Capitol Hill in 1964, and made it known to the public in 1965 with the publication of his best-selling indictment of the Detroit auto industry, *Unsafe at Any Speed* (Grossman). Since 1966 Nader has turned his attention to lobbying in Washington for safer gas pipelines, more wholesome meat-packing standards, and other consumer benefits.

Ralph Nader was born on February 27, 1934 in the small Connecticut town of Winsted, the youngest child of Nadra and Rose (Bouziane) Nader, who had both emigrated to the United States from Lebanon. Nadra Nader established a restaurant and bakery in Winsted in 1925, which he still runs with the help of his son Shaffak. The Naders also have two daughters. One is a research scientist and the other teaches at the University of California at Berkeley. The Nader family have always been politically active in their town, and Nadra told a reporter for *Newsweek* (January 22, 1968) that Ralph had been brought up to "understand that working for justice in the country is a safeguard of our democracy."

On scholarships Ralph Nader attended the Gilbert School in Winsted and Princeton University's Woodrow Wilson School of Public and International Affairs, where he was elected to Phi Beta Kappa and graduated *magna cum laude* in 1955 with a major in government and economics. At Princeton he displayed his nonconformity by acts that ranged from a refusal to wear the ubiquitous white buck shoes of that era to an unsuccessful campaign to prevent the campus trees from being sprayed with DDT. Although he belonged to a college generation notorious for its political and social apathy, Nader stood apart. Appalled by the arbitrary power that the university administration exercised over his fellow students, he tried, without success, to interest them in defending their legal rights.

After graduation Nader went to Harvard Law School, which he has since described as a "high-priced tool factory" that only prepared its students to practise law in the service of a bank or corporation. Although he worked part-time, he found time to edit the *Harvard Law Record* and still managed to graduate with distinction in 1958. For several months he stayed on at Harvard after graduation, working as a research assistant to Professor Harold J. Berman, an authority on Russian law. Then followed a six-month stint in the United States Army and an extensive tour, on his own, of Latin America, Europe, and Africa. Nader then settled in Hartford, Connecticut, where he set up a private law practice. On the side he conducted an informal legal aid society, and from 1961 to 1963 he lectured in history and government at the University of Hartford.

It was at Harvard that Nader first became interested in auto safety. While studying auto injury cases, he gathered data on automobile technology at Harvard and MIT and became convinced that the law unfairly put all the blame on driver failure and none on unsafe vehicle design. His first article on the subject, entitled "American Cars: Designed for Death," appeared in the *Harvard Law Record* in 1958. After graduation he campaigned for improved safety regulations in magazine articles, in speeches to civic groups, and in testimony before committees of the Massachusetts and Connecticut state legislatures. In early 1964, however, he decided that his efforts were being wasted on the local level and that he would have to carry his fight to Washington.

For several years Nader had been acquainted with urbanologist Daniel P. Moynihan, who shared his own concern with auto safety. In 1964 Moynihan, then Assistant Secretary of Labor, provided Nader with an entrée to Washington by inviting him to serve as a $50-a-day consultant at the Labor

Department. Beginning in April 1964 Nader devoted his time to producing a 200-page study that called for the federal government to take far greater responsibility in promoting auto safety. During that period he also began to provide information to the staff of the Senate subcommittee on executive reorganization, chaired by Connecticut Senator Abraham A. Ribicoff, who had long been concerned with the "fantastic carnage" he saw taking place on the highways. Although he continued to collaborate with Ribicoff's staff, Nader left the Labor Department in May 1965 to devote most of his time to writing a book on auto safety.

Nader's book, *Unsafe at Any Speed: The Designed-in Dangers of the American Automobile,* was brought out by Grossman Publishers in November 1965. Although he attacked the whole Detroit automobile industry for its emphasis on profits and styling over safety, he concentrated his fire on the Chevrolet Corvair, "one of the nastiest-handling cars ever built," and claimed that General Motors took "four years of the model and 1,124,076 Corvairs before they decided to do something . . . to help control the car's handling hazards." The book became a best seller, and by the end of 1967 some 450,000 hard-cover and paper-back copies had been sold. Nader has received around $50,000 in royalties from the book.

Meanwhile, Congressional support was growing for the passage of auto safety legislation. In July 1965 Senator Ribicoff's subcommittee opened its hearings, during the course of which representatives of the auto industry were asked what they were doing to promote greater vehicle safety. President Lyndon B. Johnson called for a highway safety act in his 1966 State of the Union address, and Congress appeared ready to draft even stronger legislation than that favored by the Administration. On February 10, 1966 Ralph Nader delivered an indictment of the auto industry in testifying before the Ribicoff subcommittee.

Effective legislation would probably have been passed that year in any event, but within the next few weeks a news story broke that aroused public opinion to a point where swift passage was assured. On March 6, 1966 newspapers published Nader's complaint that for the past month he had been under investigation by private detectives hired by the auto industry. Furthermore, he asserted that he had received a series of harassing telephone calls, and that women had tried to lure him into potentially compromising situations. Although auto company spokesmen at first denied Nader's charges, on March 9 General Motors conceded that it had initiated "a routine investigation" of Nader to find out if he had any connection with damage suits that had been filed against GM because of defects in the Corvair. The company denied that its investigation had included harassment or intimidation, but in a nationally televised hearing on March 22. General Motors President James M. Roche admitted to the Ribicoff subcommittee that there had been "some harassment," publicly apologized to Nader, and agreed with Senator Ribicoff that the inquiry had been "most unworthy of American business." He nevertheless denied that girls had been employed as "sex lures" and that the investigation had included any harassing telephone calls. At the same hearing Ribicoff told the subcommittee that, having read the complete text of the detectives' reports submitted by GM, he had been able to find little concerning Nader's possible connections with the Corvair litigation and had reached the conclusion that most of the private investigation had evidently been "an attempt to downgrade and smear a man." He added that the detectives had been unable to find "a damn thing wrong" with Nader.

Alleging invasion of privacy and harassment, in November 1966 Nader filed a suit against General Motors and its private detective for $26,000,000 in damages. His case received spectacular support the following February, when the detective, Vincent Gillen, submitted a sworn statement admitting that his instructions from General Motors had been "to get something somewhere on this guy . . . get him out of their hair . . . shut him up." Gillen also swore that General Motors executives had made false statements at the subcommittee hearings as to the true nature of the Nader investigations. As of late 1968 Nader's suit was still pending.

After Roche's appearance before the Senate subcommittee in March 1966, Nader continued his auto safety campaign. He accused Ford and General Motors of equipping their cars with unreliable seat belts, criticized Rolls-Royce and Volkswagen for faulty design, and called on Detroit to reveal all defects discovered in their models. When the final Senate version of the auto safety bill was under preparation, Nader and the auto industry lobbyist sat in separate rooms outside the Senate chamber, reading the draft as it was prepared. The National Traffic and Motor Vehicle Safety Act was passed by the Senate on June 24, 1966 and by the House on August 17, 1966. On August 30 the Washington *Post* editorialized: "Most of the credit for making possible this important legislation belongs to one man—Ralph Nader. . . . Through his book, *Unsafe at Any Speed,* his determination, and his seemingly limitless energy, he won; a one-man lobby for the public prevailed over the Nation's most powerful industry."

After President Johnson signed the act into law on September 9, Nader became the watchdog of the National Traffic Safety Agency, the administrative organ it established. He contended in January 1967 that the agency showed "disturbing signs of being intimidated" by Detroit and charged in February that the first set of auto safety regulations had been "considerably weakened" to meet industry protests. His assertions that the agency had developed a "protective attitude" toward the auto makers led in March to a review of its activities by the Senate Commerce Committee. Although the committee accepted the agency's defense of its new set of regulations, Nader has continued to monitor and criticize its progress.

Having won his initial victory on auto safety, Nader turned his attention to mounting crusades in other areas where he felt the public interest was threatened. They have included drives to eliminate health hazards in mining, to upgrade the safety standards of natural gas pipelines, to improve the lot of the American Indian, and to reduce the indiscriminate use of X-rays in dental examinations. His most significant contribution, however, was his role in the passage of the 1967 Wholesome Meat Act, which imposed federal inspection standards on almost all slaughterhouses and processing plants in the United States. The prospects for the legislation looked dim in the summer of 1967 when Nader obtained from the Department of Agriculture a forgotten study of conditions—some quite gruesome—in intrastate meat-processing plants not subject to federal inspection. He passed the report to the press, helped spark a Congressional letter-writing campaign, addressed groups in ten cities from coast to coast, and wrote several hard-hitting articles for the *New Republic*. The result was a bill with teeth in it.

Nader described for B. Drummond Ayres Jr. in an interview for *Coronet* (October 1967) the way he plans his tactics: "You've got to keep the opposition off balance. Once you get them tumbling, you can't let up. . . . That's the only way to get results." One of his critics, Thomas C. Mann, president of the Automobile Manufacturers Association, has complained that Nader has "launched a series of hit-and-run attacks" but that he refuses to make his comments in official proceedings where they must be supported by facts. Nader, however, denies that he makes rash charges: "The exact opposite is the case. I'm the one who can't afford to make mistakes." In getting his message across to the people and Congress, his excellent working relationship with the press is crucial. Reporters like him and respect his integrity. They also have learned to count on the depth and accuracy of his reports.

When asked by the late Senator Robert F. Kennedy why he was "doing all this," Nader replied, "If I were engaged in activities for the prevention of cruelty to animals, nobody would ask me that question." Patrick Anderson in the New York *Times Magazine* (October 29, 1967) explained Nader's devotion to causes in this way: "It stems from the social consciousness of an ultra-individualistic lawyer . . . instinctively opposed to any action he views as an arbitrary exercise of power against the individual." Aware that many people dismiss him as a fanatic, Nader admits to being an idealist, but he adds that he knows how to translate his ideals into action. As he puts it, "I deal in the art of the possible." Evidently not motivated by the need for personal glory, Nader told his *Newsweek* interviewer (January 22, 1968), "If I can stay on the sidelines and get three senators to say something, that's better than if I said it myself."

Nader has defined his ultimate goal as "nothing less than the qualitative reform of the industrial revolution," but he recognizes that working alone he can deal effectively with only a limited number of issues at any one time. To expand his crusade he has considered forming "a public-interest law firm," possibly with foundation backing, and staffed with both specialists in consumer affairs and lawyers. In the meantime, during the summer of 1968, he was assisted by seven young lawyers and students, all unpaid, who helped him to conduct an investigation of the Federal Trade Commission.

Spartan in his personal habits, Ralph Nader usually works an eighteen-hour day. In Washington he rents a small $97-a-month office and sleeps in a $20-a-week furnished room. He has no secretary and must keep his address and telephone number confidential to prevent a deluge of callers. His only major expense is the office telephone that he uses to keep in touch with secret contacts in corporate offices and research laboratories. Aside from his dwindling book royalties, his income derives from fees for articles and speeches and from occasional teaching. At Harvard he gave up the only car he ever owned because he had no need for it. He does not smoke, drinks only an occasional glass of wine or beer, and finds no time for a social life. All this, coupled with his lanky six-foot-four-inch frame and boyish face, reminded the *Newsweek* (January 22, 1968) writer of a "Jimmy Stewart hero in a Frank Capra movie." Nader has black, curly hair and brown eyes. He has spoken Arabic since childhood and also has a working knowledge of Chinese, Portuguese, Spanish, and Russian. In 1967 he was voted one of the Ten Outstanding Young Men of the Year by the United States Junior Chamber of Commerce.

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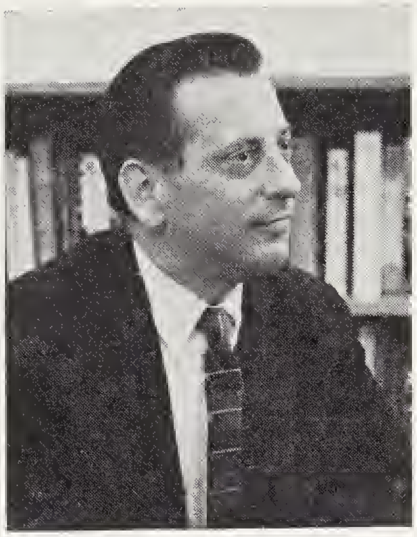
The first director of the John Fitzgerald Kennedy Institute of Politics at Harvard University is Richard E. Neustadt, a political scientist eminently suited to head an intellectual forum oriented toward *realpolitik*. Equally at home on the campus and in the briefing rooms of the White House, Neustadt has been commuting between the two since 1950, when he became an adviser to President Harry S. Truman. While teaching government at Columbia University he wrote *Presidential Power* (1960), an analysis of the practical processes by which a federal chief executive moves from nominal authority to the actual exercise of leadership in the formation of public policy. The study became one of the vade mecums of the Kennedy Administration, and Neustadt served as a consultant to Presidents John F. Kennedy and Lyndon B. Johnson while continuing to teach at Columbia University. In 1965 he left Columbia to join the faculty of Harvard University as professor of government and associate dean of the John Fitzgerald Kennedy School of Government. He



RICHARD E. NEUSTADT

assumed direction of the Institute of Politics the following year, when the institute was created within the school with funds provided by the John F. Kennedy Library Corporation.

The institute fills a gap in American life by providing a place for political theory and practice to meet and cross-fertilize each other. A writer for *Time* (February 3, 1967) defined it as "in essence, . . . a temporary center of intellectual refreshment for the modern breed of academic activist whose real love is to make and execute federal policy—yet who also cannot live too long without some contact with the world of ideas."

Richard Elliot Neustadt is the great-grandson of a liberal Czech journalist who fled to the United States during the Bohemian revolution of 1848. He was born in Philadelphia, Pennsylvania on June 27, 1919 to Richard Mitchells Neustadt, a Social Security Board official and a policy and personnel adviser to Presidents Woodrow Wilson and Franklin D. Roosevelt, and Elizabeth (Neufeld) Neustadt, a social worker who died when he was four. Neustadt was raised in San Francisco, where his father was regional Social Security director for a time, and in Washington. "The New Deal was a great time to be young in Washington," he recalled for Roberta Brandes of the New York *Post* (January 13, 1965). "All sorts of interesting people poured through the family living room, so it was almost natural that at seventeen I was already interested in the government, the Democratic Party, the Presidency."

After taking his B.A. degree at the University of California in Berkeley, in 1939, and his M.A. degree at Harvard University, in 1941, Neustadt worked briefly as an economist with the Office of Price Administration in Washington. During World War II he served with the United States Navy in the Aleutians as a Seabee supply officer, reaching the rank of lieutenant. After the war Neustadt returned to Washington and worked at the Bureau of the Budget for four years. During that time he began working for his Ph.D. at Harvard.

In 1950 Neustadt joined President Truman's White House staff as a policy and administrative adviser. "I guess I really became infected with politics in Mr. Truman's school," Neustadt told Roberta Brandes in the New York *Post* interview, and he recalled for Arnold Beichman of the New York *Herald Tribune* (March 21, 1965): "The President taught me to understand what it was to be an American from the Middle Border at the turn of the century—a belief in the inevitability of progress in America, a country where everything was going onward and upward. I also learned from Mr. Truman the best of the honor code of the old-style professional politician, in which such words as loyalty and responsibility have some validity." He put some of his White House experience to immediate use in "Presidential Clearance of Legislation," the dissertation he submitted in fulfilling requirements for the Ph.D. degree that he received from Harvard University in 1951.

Moving out of the White House with the rest of the Truman staff when the Eisenhower Administration took over in January 1953, Neustadt went into the academic profession. After a year as visiting professor at Cornell University, he joined the faculty of Columbia University as professor of government. During his eleven years at Columbia he was a popular teacher, known for his resonant delivery, his rolling phrases, and his wit. The enrollment for his classes was often so large that some students had to sit on the floor.

In *Presidential Power: The Politics of Leadership* (Wiley, 1960), Neustadt, using case studies from the Roosevelt, Truman, and Eisenhower administrations, explored, as he put it, "the classic problem of the man on the top . . . : how to be on top in fact as well as in name." In the ultimate analysis, he concluded, "Presidential power is the power to persuade," to bring others to the view "that what he wants of them is what their appraisal of their responsibilities requires them to do." D. K. Price in the *American Political Science Review* (September 1960) complained that the book was not sufficiently systematic and that the interpretations of case studies were debatable, but he conceded that Neustadt wrote with "cogency, . . . deftness, wit, and insight." Helen Fuller in the *New Republic* (January 16, 1961) contrasting *Presidential Power* with "the quantity of vague and pointless writing about the Presidency that political scientists pour out each year," noted its "unusual ring of authenticity." R. C. Woodward in the *Library Journal* (June 1, 1960) recommended the book as a "fascinating analysis" that "belongs on shelves with the more theoretical studies by Corwin and Rossiter."

Arnold Beichman in his New York *Herald Tribune* article wrote of *Presidential Power*: "The Neustadt book . . . opposes those political scientists who argue for a plural Chief Executive because, they believe, the duties and demands are too exacting for one man. . . . Neustadt's political thought has some derivation in Machiavelli [insofar as] . . . Machiavelli believed in the single, uncommon statesman." Beichman quoted Neustadt: "If one wants effective policy from the American system, danger does not lie in our dependence on *a* man; it lies in our capacity to make ourselves depend upon a man who is unexpert."

Presidential Power enjoyed only a modest sale until the autumn of 1960, when the public learned that John F. Kennedy was reading it. The book became a best seller. Neustadt, who had originally supported the nomination of Hubert H. Humphrey for the Democratic Presidential nomination and then leaned toward Lyndon Johnson, swung over to Kennedy just before the latter's nomination at the Democratic Convention. He met Kennedy in September 1960 and began to help him plan for the transition of power in the White House even before Kennedy's victory in the elections of November 1960.

After Kennedy's inauguration as President, Neustadt divided his time between Columbia, where he taught a reduced schedule of classes, and Washington, where he worked as a $75-a-day White House consultant. At first he was chiefly concerned with government organization and staffing, but later he analyzed problems in national and international policy for Kennedy. The most notable of the problems was the Skybolt crisis, the transatlantic squabble that erupted when the United States cancelled the Skybolt missile program (designed to give Britain an independent nuclear deterrent) and offered a Polaris missile project instead. Reading hundreds of documents and interviewing scores of high officials on both sides of the Atlantic, Neustadt tried to discover for Kennedy the reasons for the disproportionate quarrel between two governments with no substantive differences. President Kennedy read Neustadt's 120-page report on November 16, 1963, six days before his assassination. The contents have never been made public, but the insights that Neustadt provided apparently made a substantial contribution to the easing of Anglo-American tensions. For President Johnson, Neustadt wrote a background report on the proposed mixed-manned multilateral nuclear striking force (MLF) in late 1964. The MLF assignment, involving three governments (Bonn, London, and Washington), was much more complicated than the Skybolt assignment. "It was like climbing inside the atom," Neustadt has observed.

Before his death, President John F. Kennedy had set in motion plans for a Kennedy library at Harvard University, his alma mater. He envisioned the library not only as a repository for his personal papers and those of his administration but also as a place where he might, after his retirement, lecture and conduct seminars, bringing the fruit of his political experience to the world of scholarship. Accordingly, after his assassination, a group of his relatives and friends began planning, as a "living" adjunct to the brick-and-mortar Kennedy Memorial Library, a political institute that would realize President Kennedy's goal of bringing together, as Arthur Schlesinger Jr. put it, "the world of ideas and the world of affairs."

Chosen to direct the proposed institute, Neustadt in February 1965 joined the Harvard faculty as professor of government and associate dean of the Graduate School of Public Administration, in which the new institute would be located. With funds provided by the John F. Kennedy Library Corporation, the Institute of Politics opened on October 17, 1966, when the name of the graduate school was changed to the John F. Kennedy School of Government. A Harvard release of that time thus described the institute and its relation to the school: "Within the Kennedy School of Government, the Institute of Politics . . . is designed to offer non-curricular programs for those holding or seeking elective or appointive posts of leadership in government. It seeks to bring men from the world of politics in touch with scholars, in the spirit of the late President Kennedy. The Kennedy School also provides a degree-granting curriculum for men and women headed for careers in civil service."

During the academic year 1966-67 the institute had twenty-nine part-time teachers, most of whom had government experience, and ten Fellows, whom Neustadt described as "men who pursue double careers, with one foot in the private sector, the other in public life." Among the Fellows were John G. Stewart, special assistant to Vice-President Hubert H. Humphrey, John C. Palfrey, professor of law at Columbia University and former Atomic Energy Commissioner, and Stephen Horn, senior staff member of the Brookings Institution and a former administrative assistant to Senator Thomas H. Kuchel. Paid $15,000 for the year, the Fellows were free to pursue any line of research they wished. Twice a month they engaged in dinner discussions with such guests as Robert S. McNamara, then Secretary of Defense, Edwin O. Reischauer, former Ambassador to Japan, Representative Gerald Ford of Michigan, Mayor Jerome Cavanaugh of Detroit, Carl Sanders, former Governor of Georgia, and Governor George Romney of Michigan. One of the aims of the institute in sponsoring such discussions is to find practical solutions for problems of vital public interest. Now housed in temporary quarters, the Institute of Politics and the Kennedy Memorial Library will eventually be situated in a complex of new buildings designed by I. M. Pei and occupying a twelve-acre site on the Charles River. The complex will also include a new School of Government building and a Center for International Studies. It will be completed in the early 1970's, according to present plans.

Neustadt has retained close ties with the government. In June 1965, for example, he was consulted on the reorganization of NATO by the Senate subcommittee on national security and international operations. In typical Neustadt fashion, he advised that less attention be paid to the machinery of allied relations than to the human elements involved. In December 1966 he headed an advisory group which evaluated—negatively—for President Johnson the tax checkoff plan for the public financing of Presidential campaigns. He was on the emergency board created by the President when the AFL-CIO International Association of Machinists threatened to strike against five of the nation's major airlines in the spring of 1966, and in December of the same year was named by the Department of State to the Policy Planning Council advisory panel for Near Eastern and South Asian affairs.

Dr. Neustadt is a Fellow of the American Academy of Arts and Sciences and a member of the Council on Foreign Relations, the Institute of Strategic Studies, and the American Political Science

Association, which bestowed the Woodrow Wilson Award on him in 1961. Although *Presidential Power* is his only book, he has reviewed books about the Presidency written by others; one of his reviews, of *Kennedy*, by Theodore C. Sorensen, appeared in the October 1965 issue of *Harper's Magazine*. He has also contributed articles to learned journals, such as *Public Policy*, the *American Political Science Review*, and the *Political Science Quarterly*.

Richard E. Neustadt is five feet six inches tall, weighs 145 pounds, and gives an impression of sturdiness, enhanced by a deep, well-modulated voice and an infectious, booming laugh, often provoked, according to his students, by his own wit. He often wears a beret atop his dark hair, or has a cigarette or a pipe between his lips. He is also easily recognizable by his bouncing walk, which nineteen hours of work a day, seven days a week, have been unable to subdue. His wife, however, has revealed that before breakfast his energies are at low ebb. Dr. Neustadt met Bertha Cummings, a New York-born Vassar graduate at a cocktail party, when she was working in Washington. They were married on December 21, 1945 and have two children, Richard Mitchells and Elizabeth Ann. Dr. Neustadt has one hobby, work, but he likes to entertain at small parties, to which he frequently invites students. On occasion, Mrs. Neustadt has been able to entice him into an art exhibit or a weekend of skiing, but, mostly, he spends his odd hours—usually late at night—reading and writing. Although a Democrat, he is not anti-Republican, only "anti-unexpert."

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Who's Who in America, 1968-69

NEVINS, ALLAN

May 20, 1890- Historian; journalist; former university professor
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In the quality, quantity, and scope of his work Allan Nevins has shown a devotion to the interests of American historiography perhaps unmatched by any other living scholar in the United States. For thirty years before he assumed his present position in 1958 as senior research associate of the Huntington Library, he had taught history at Columbia University, where one of his major achievements was the establishment of the oral history program. An indefatigable researcher and a humanist who writes in an engaging style, Nevins has won among other distinguished awards two Pulitzer Prizes, for his 1932 biography of Grover Cleveland and his 1936 biography of Hamilton Fish. He is the author or editor of more than sixty books, some of which have placed him among the foremost authorities on the Civil War and on American economic history. He has also written countless magazine articles, book reviews, and introductions to books; has lectured at many universities in the United States and abroad; and has taken part as administrator or consultant in a variety of projects relating to history.

Allan Nevins was born on May 20, 1890 in Camp Point, Illinois to Joseph Allan and Emma (Stahl) Nevins. There were four other children in the family, one of whom, Arthur S. Nevins, became a brigadier general in the United States armed forces and a close friend of General Dwight D. Eisenhower. Their father, a Scotsman, was a farmer and insurance executive. Growing up on the family stock and grain farm in Adams County, western Illinois, Allan Nevins acquired lifelong habits of frugality and industriousness. His father's library of several hundred volumes included books by William Heckling Prescott, Francis Parkman, and other historians, whose available works Allan read from cover to cover. He graduated from Camp Point High School in 1908, and at the age of eighteen, according to a profile in the New York *Times* (October 14, 1961), "he left the farm, a sandy-haired, sandy-complexioned youth, bearing a trace of the Scot about him, to attend the University of Illinois."

One of his English professors in college, the scholar, editor, and critic Stuart Pratt Sherman, had an important share in directing Nevins toward a career in writing and teaching. Nevins became editor of the college paper, the *Daily Illini*, was elected to Phi Beta Kappa, and obtained his B.A. degree in 1912. He then remained in Urbana for another year, teaching English while he completed requirements for his M.A. degree, awarded him in 1913. He was still a student when he wrote *The Life of Robert Rogers*, a biography of the colorful soldier and frontiersman of Colonial America, published in 1914, and some years after his graduation he wrote a history of the University of Illinois, published in 1918.

Nevins' enthusiasm for both writing and history found an early outlet in journalism, which he regarded as living history. In 1913 he went to New York City and joined the staff of the New York *Evening Post*. During the last year of his decade as an editorial writer there he published a history of that newspaper, *The Evening Post; A Century of Journalism* (Boni & Liveright, 1922). From 1913 to 1918 he also contributed editorials to the *Nation*, originally at the invitation of the humanistic critic and philosopher Paul Elmer More, who was serving in 1913 as the editor of the *Nation* and had been impressed by the way that Nevins covered some of his lectures. Nevins moved to the New York *Sun* in 1923 as literary editor and from that paper to the New York *World* in 1935 as editorial staff writer.

Meanwhile, he continued to build up a reputation as an historian, having compiled and edited *American Social History as Recorded by British Travelers* (Holt, 1923; revised and published as *America*

Through British Eyes, Oxford Univ. Press, 1948) and having produced an original work of research, *The American States During and After the Revolution, 1775-1789* (Macmillan, 1924). In 1927, upon completing *The Emergence of Modern America, 1865-1878* (Macmillan), he accepted an appointment as professor of history at Cornell University in Ithaca, New York. At the end of a year there, however, he returned to Manhattan to become assistant editor of the New York *World* and associate professor of history at Columbia University. He resigned his position with the *World* in 1931, when Columbia promoted him to the chair of De Witt Clinton Professor of American History.

It was through historical biography that Nevins first became widely known as a writer. One of the figures of America's past that particularly fascinated him was John Charles Frémont, the controversial general, explorer, and political leader. Nevins' 1928 biography, *Frémont, the West's Greatest Adventurer* (Harper), served as the basis for his definitive *Frémont: Pathmarker of the West* (Appleton-Century), which appeared eleven years later. A critic for the *Christian Science Monitor* (July 22, 1939) remarked that in the latter book Nevins had "raised biography to the level of literature." In his comments for the New York *Times Book Review* (April 16, 1939) R. L. Duffus observed, "Mr. Nevins possesses a valuable combination of gifts. He is careful, accurate, a tireless researcher. He has a style for which his years of newspaper work must be given some of the credit. He has in this book a warmth and at times a poetic quality which were missing in some of his more formal writings."

During the years between the publication of his two books on Frémont, Nevins' "valuable combination of gifts" had won him two Pulitzer prizes. He earned his first Pulitzer award in 1933 with *Grover Cleveland; A Study in Courage* (Dodd, 1932), an authoritative, perceptive biography that William Allen White praised unreservedly in the *Saturday Review of Literature* (October 22, 1932): "It is a scholar's work and yet there is no lack of swift movement, no sense of erudition for its own sake, no failure to dramatize an event sharply, when the event requires dramatization. But, above all, this is not one of those 'smarty' books written by men who study their subjects diligently in order to strafe them intelligently." A second Pulitzer Prize was awarded to Nevins, in 1937, for *Hamilton Fish; The Inner History of the Grant Administration* (Dodd, 1936).

In his studies of Frémont, Cleveland, and Fish, Nevins excelled in delineating social background as well as in portraying the men themselves. He was both a biographer and an historian of American industry in *Abram S. Hewitt, with Some Account of Peter Cooper* (Harper, 1935) and in his two-volume *John D. Rockefeller; The Heroic Age of American Enterprise* (Scribner, 1940). Commenting on his own work, Nevins said in 1950 that writing history seemed to him "more complex, important, difficult, and therefore more interesting" than writing biography. The publication of his discussion of the nature of history and the problems confronting the historian, *The Gateway to History* (Appleton-Century, 1938), was hailed by Charles A. Beard as "an event in American historiography" (*Nation,* September 24, 1938). Nevins, a founder of American Heritage, Inc., believes that history should be read with "intelligence and passion," and in his book he reflected on the values of history: the sense of perspective and the moral lessons it offers to man.

ALLAN NEVINS

For several months in 1940-41 Nevins lectured at Oxford University as Harmsworth Professor of American History, and in 1941 in *This Is England Today* (Scribner) he gave an eyewitness report on the extensive internal reorganization that England was undergoing in the early years of World War II. His equally timely *America in World Affairs* (Oxford, 1942) dealt with the principles and issues involved in American foreign policy between World War I and the United States entry into World War II. (He returned in 1950 to the subject of American participation in international affairs in two volumes for the Chronicles of America series: *The United States in a Chaotic World* and *The New Deal and World Affairs,* both published by the Yale University Press.) In collaboration with Henry Steele Commager, who had earlier joined him in editing *The Heritage of America* (Little, 1939), he wrote *America, The Story of a Free People* (Little, 1942), which reviewed for the layman the development of the United States from the first English settlement to the Japanese attack on Pearl Harbor.

On leave from Columbia during part of World War II, Nevins served as special representative of the Office of War Information in Australia and New Zealand in 1943-44. Then, in the rank of minister-counsellor, he spent the summers of 1945, 1946, and 1947 at the American Embassy in London as chief public affairs officer. Those assignments brought no noticeable gap in his bibliography, which lists among his wartime publications *The Making of Modern Britain* (with J. B. Brebner; Norton, 1943); *A Century of Political Cartoons; Caricature in the United States from 1800-1900* (with Frank Weitenkampf; Scribner, 1944); *Old America in a Young World* (Newcomen Society, 1945); and *Sail On; The Story of the American Merchant Marine* (United States Lines Co., 1946).

In 1947 Nevins won both the Scribner Centenary Prize and the Bancroft Prize for books in American history, diplomacy, and international relations with his two-volume *The Ordeal of the Union* (Scribner), which launched a projected series of books about the Civil War era, encompassing the period from the Mexican War through the Reconstruction. The work that began Nevins' narrative history concerns the three decades immediately preceding the Civil War and was followed by the two-volume *The Emergence of Lincoln* (1950), which covers the four years before Lincoln's election to the Presidency. Nevins continued his massive study of the nineteenth-century United States with *The War for the Union; The Improvised War, 1861-1862* (1959) and *The War for the Union; War Becomes Revolution* (1960). He is now writing the seventh and eighth volumes, dealing with the close of the Civil War and the Reconstruction period.

Each volume of the *Ordeal* series, all published by Scribner, has been welcomed enthusiastically by literary critics and specialists in the Civil War. Even the few reviewers who found fault with some of the maps or differed with Nevins on certain matters of interpretation generally did not hesitate to acknowledge the overall merit of his work. Discussing the first volume of *The War for the Union* in the New York *Herald Tribune Book Review* (September 13, 1959), the historian Bruce Catton wrote an appraisal with which many of his colleagues seemed to agree: "Mr. Nevins . . . has brought to his task a meticulous scholarship and a ripe judgment that lift his book to the highest level of American historical writing. He is obviously producing one of the great studies of the Civil War."

Because of his preeminence among scholars of the Civil War, in October 1961 Nevins was appointed to the Civil War Centennial Commission by President John F. Kennedy, for whose book *Strategy for Peace* (Harper, 1960) Nevins had written the foreword. A few weeks after his appointment he was elected chairman of the commission by its members, and he served in that office until 1966. He collaborated in editing the commission's fifteen-volume Impact Series (Knopf) and its *Civil War Books; A Critical Bibliography* (Louisiana State Univ. Press, 1967). Other contributions of Nevins to Civil War scholarship include the editing of such historical documents as *Diary of the Civil War, 1860-1865* by George Templeton Strong (Macmillan, 1962).

One aspect of the Civil War period that Nevins handled with special competence was the progress of war industry. He had long been interested in economic history, particularly in the study of entrepreneurship. In 1953 he published *A Study in Power: John D. Rockefeller, Industrialist and Philanthropist* (Scribner), largely a rewriting of his 1940 biography of Rockefeller. He also made a speech in 1953 in which he objected to historians' taking an apologetic attitude toward the giants of American industry, who he said deserved much credit for preparing the United States to meet the crises of two world wars.

Again treating the industrial magnate as creative entrepreneur, Nevins collaborated with Frank Ernest Hill on a three-volume study of Henry Ford and the Ford Motor Company set against a detailed backdrop of American economic life: *Ford: The Times, the Man, the Company* (1954); *Ford: Expansion and Challenge, 1915-1933* (1957); and *Ford: Decline and Rebirth, 1933-1962* (1963), all published by Scribner. Similarly sympathetic in its approach, Nevins' *Herbert Lehman and his Era* (Scribner, 1963) pays tribute to the humanitarianism and statesmanship of New York's financier, governor, and senator.

Upon reaching the mandatory retirement age of sixty-eight in 1958, Professor Nevins assumed emeritus status at Columbia and in the fall of that year joined the staff of the Huntington Library in San Marino, California as senior research associate. At Columbia a decade earlier he had founded the university's oral history project by initiating a technique for recording through taped interviews the recollections of people whose accounts of events of their time would be likely to interest historians. Nevins made another notable contribution to the resources of American history in 1964 when he donated $500,000, a considerable part of his savings from royalties on his books, to endow a chair of history at Columbia. He made his gift anonymously, but after Columbia officials had honored Nevins by naming the chair the Allan Nevins Professorship of Economic History, they decided to identify the donor.

Just as Nevins had quite often been absent from the Columbia campus filling such appointments as that of visiting professor at the Hebrew University of Jerusalem in 1951-52, so also he has taken occasional leaves from the Huntington Library. For the second time, in 1964-65, he held the chair of Harmsworth Professor of American History at Oxford, and during the summer of 1965 he served as special representative of the United States Information Services in India and Japan.

Twenty-eight colleges and universities in the United States and Great Britain have awarded Nevins honorary doctorates. Among his other honors are the Gold Medal of the New York Historical Society and the Golden Plate of the American Academy of Achievement. In 1957 the National Institute of Arts and Letters, of which he had been a member since 1938, presented him with its Gold Medal for History and Biography. He had become a member of the affiliated honor society, the American Academy of Arts and Letters, in 1954, and he served as its president from 1966 to 1968. He belongs to a dozen or more professional organizations, and his clubs are the Athenaeum in London, the National Press Club in Washington, and the Lotos Club and the Century Club in New York. His church is the Unitarian. He votes as an independent Democrat.

On December 30, 1916 Allan Nevins married Mary Fleming Richardson, the daughter of the writer Anna Steese Richardson. Before her marriage his wife had been a dietitian. They have two daughters, Anne Elizabeth (Mrs. John Loftis) and Meredith (Mrs. William Mayer). Nevins, a vigorous man who enjoys outdoor diversions, is five feet eight inches tall and weighs 165 pounds; he has blue eyes and gray hair. For some years he spent much of his time at his farm in Windham, Vermont and later at his farm in Connecticut. His recreations are golf, fishing, and walking.

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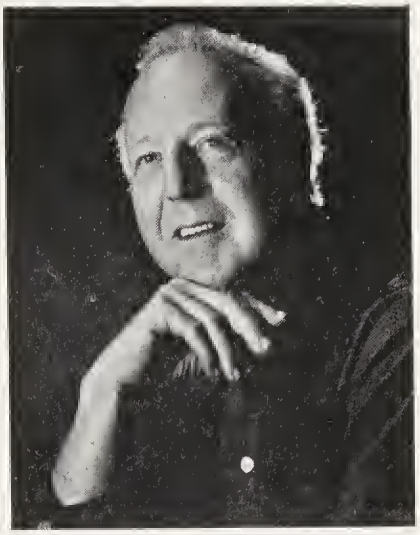
NIKOLAIS, ALWIN (nē′kō-lī)

Nov. 25, 1912- Choreographer-director; composer; designer
Address: c/o Henry Street Playhouse, 466 Grand St., New York 10002



ALWIN NIKOLAIS

As director of his own dance company at the Henry Street Settlement Playhouse in New York City, the avant-garde choreographer Alwin Nikolais has long pioneered in applying the new technologies to his unique form of total dance theatre. Nikolais has created a choreographed universe, somewhat resembling the fantasies of science fiction, in which motion, light, color, sound, and shape play an equal part. His deliberately abstract and dehumanized dancers function as moving patterns in space rather than as people. During his lifelong quest for the abstract, Nikolais has composed his own electronic music, designed his own costumes, created his own lighting, and has written about the dance. Often related in a new and special way to objects and props, the movements of his dancers' bodies are components in a vocabulary and syntax distinctively his own. According to Clive Barnes of the New York *Times*, "No one interested in the arts of the theatre can afford to ignore Mr. Nikolais, who combines the roles of poet and showman in a strangely meaningful way."

Of Russian and German ancestry, Alwin Nikolais was born in Southington, Connecticut on November 25, 1912, the son of John and Martha (Heinrich) Nikolais. He grew up in a rural setting with two sisters and three brothers, and graduated from Southington's Lewis High School in 1929. All the Nikolais children studied music, and at sixteen Alwin Nikolais had become so accomplished at the piano and organ that he obtained a job playing for silent films at the Westport Movie House. That apprenticeship developed his sensitivity to gesture and mood, and refined his ability to improvise as an accompaniment to human action. With the advent of the talkies in 1929, Nikolais lost his job and returned to Southington, where he accompanied dance classes and played at roadside inns.

In 1933 Nikolais attended a performance by the great German modern dancer, Mary Wigman, and was especially impressed by her use of percussion. He went to Truda Kaschmann, a former student of Wigman's, to study percussion, but she persuaded him that he ought to learn dancing as well. While taking dance classes Nikolais worked as director of the Hartford Parks Marionette Theatre, a post he held from 1935 to 1937. Of that experience he recently recalled: "I learned a lot from those puppets. They are all motion and no nerves. I found out that art is motion, not emotion." In 1937 Nikolais founded his own dance company and school in Hartford, where he choreographed, danced, and taught until the United States entered World War II. During the summers of 1938, 1939, and 1940 he attended the Bennington School of Dance, where the great figures of American modern dance were forging a new dance art. Among them was Hanya Holm, who later became his most influential teacher.

Nikolais' first fully commissioned professional work as dancer and choreographer was *Eight Column Line,* which was choreographed with Truda Kaschmann to the music of Ernst Křenek. Under the auspices of the Friends and Enemies of Modern Music, it had its première in Hartford in May 1939. Nikolais was director of the dance department of the Hartt School of Music (now Hartford University) from 1940-42 and from 1946-49.

World War II interrupted his career, and after serving with the United States Army's CID as an agent, Nikolais was discharged in 1945. He went to New York City, where he began his dance studies with Hanya Holm, and within a short time he became Miss Holm's assistant. Retiring from dancing in the early 1950's, Nikolais decided to devote himself to teaching and choreography. Looking back, Nikolais says that although he was a good dancer, he was never a "real dancer, a got-to-move person." According to Nikolais, only a handful of male dancers in the twentieth century would qualify as "real dancers." Among that select company, in his opinion, are Harald Kreutzberg and his own assistant, Murray Louis, of whom he says, "The wit of his mind takes possession of his body." Nikolais and Louis met in 1949 at Colorado College, where Nikolais was teaching at Hanya Holm's Summer School of Dance, and they have remained close associates.

Recommended by Hanya Holm, Nikolais joined the teaching staff of the Henry Street Settlement on New York's Lower East Side in 1948, and in the following year he was named codirector, with Betty

Young, of the Henry Street Playhouse. Built in 1915 by Alice and Irene Lewisohn, the Henry Street Playhouse is a small (348-seat) theatre located between a Jewish bakery and a drugstore. The Henry Street Settlement itself is primarily devoted to social work in its polyglot neighborhood. With Miss Young handling the administration and with Nikolais taking charge of the artistic direction, the Playhouse has become a leading dance school and theatre that serves almost 700 students and a fanatically loyal audience.

From its inception the aim of the Henry Street project has been to train dance artists who can teach, perform, and take part in the creation of new productions. The Nikolais teaching philosophy starts with a disavowal of technique in the formal sense, and his concept of total theatre begins with the dancer. He believes that his method reflects the original premise of modern dance: freedom from established patterns. According to the New York *Times* dance critic John Martin (February 26, 1956), the ideas of Alwin Nikolais "all tend toward the discovery and establishment of individual awareness and command of movement." But Nikolais himself rejects the commonly accepted term "movement." Instead he speaks of "motion" because it includes time and space as well as action. After investigating various principles of motion in theory class, his students subject the theories to self-exploration in improvisation sessions. In addition to technique, all students at Henry Street study pedagogy, choreography, and repertory. Nikolais has said, "We don't expect their choreography to be brilliant, but it is part of their technical knowledge as interpreters." He feels pedagogy is essential because "the best teachers are the best choreographers and dancers. They have the same sensitivities."

As early as 1941 Nikolais had been studying Labanotation, the system most widely used for notating modern dance, but finding that its diagrammatic symbols were awkward (although it was an excellent method for analyzing movement), he began to work out his own system with symbols based on musical notes. The system—known as Choroscript—is now taught to his students as an aid to movement analysis, but he does not notate his own choreography. Because he believes that the dancer finds it difficult to relate to that type of documentation, he prefers to record his dances on film that is supplemented by written notes.

Percussion playing has always formed an essential part of a Nikolais dancer's training. Company members held regular sessions as a percussion group for several years, experimenting with new sounds and improvising. Until tape recorders and electronic synthesizers provided a new and more practical auditory dimension, they recorded their own percussion scores as an accompaniment to their dances. Murray Louis still teaches percussion in pedagogy classes at the Playhouse, since all Henry Street teachers provide their own accompaniment.

Called the Playhouse Dance Company, Nikolais' original performing group at the Henry Street Settlement was formed in 1951 and gave both children's shows and regular concerts. Of its seven members Murray Louis, Phyllis Lamhut, and Bill Frank are still with Alwin Nikolais. When the group first went on tour in the mid-1950's it changed its name to the Alwin Nikolais Dance Company. Early in the decade the company began to work its way out of what Nikolais has called the "psycho-dramatic theatre of modern dance," whose "concepts involved man's concern with the joys and pains of self-discovery . . . poetically translated into a kinetic language enacted by the dance character." He discovered that his teaching could not eradicate that "treasured self-expression," and he began to give his students props, masks, and other devices by which they could "transcend themselves and become another thing."

His first major attempt at "transcending a central emotional state" in the theatre was *Masks, Props, and Mobiles,* first presented at the Henry Street Playhouse in January 1953. The dancers manipulated tapes to form linear designs; they were shrouded in stretch fabrics and plastic envelopes to become free-form shapes; and in Nikolais' words, they "explored the idea of dance not entirely as a kinetic art but as a more entirely looked-at visual art." Another germinal production, first exhibited at the Henry Street Playhouse in February 1955, was *Village of Whispers*—the first, according to Nikolais, to employ "dehumanization." Although sections of the dance bore specific titles, such as "Castle" and "The Evil Eye," the aim of Nikolais was to capture a metaphorical quality rather than a characterization.

Alwin Nikolais' *Kaleidoscope* was first shown in the summer of 1956 at the Henry Street Playhouse and at the American Dance Festival in New London, Connecticut, where its success overshadowed the more conventional choreography of Pauline Koner and Anna Sokolow. Nikolais' choreography consisted of eight sections in which the dancers were seen in relation to props and other extensions of the body: Discs, Poles, Capes, and so forth.

After the New London performance of *Kaleidoscope,* critical opinion about Nikolais' work divided into the opposing viewpoints from which it is still being debated. John Martin of the New York *Times* (August 18, 1956) wrote: "His talent is wonderfully fresh and original and his accent on theatre is supremely welcome," but Louis Horst observed in the New London *Day* (August 18, 1956): "Experimentation . . . was stressed to the detriment of choreographic invention and to the glory of theatrical ingenuity and surface excitation." Most critics, including Horst, were eventually won over to Nikolais' concepts, but some are still disturbed by his dehumanized and anti-emotional theatre. Clive Barnes, the New York *Times*'s present dance critic, who sometimes confesses that he is unable to respond emotionally to Nikolais' output, has at times found it trivial and flashy—"a theatricality with no very apparent purpose," as he said in his review of *Vaudeville of the Elements.* Nikolais countered recently by pointing out that "people are so taken up with dehumanization that they often fail to see the very human anchorage that's a part of all my dances. Man is part of a total mechanization. The important thing is not his dominance of it but his becoming a part of it."

Kaleidoscope was followed in late 1956 by *Prism*, an investigation of op art techniques that featured the isolation of parts of the dancers' bodies by projections of light. *The Bewitched,* first performed in March 1957 at the University of Illinois Festival of Contemporary Arts, was commissioned by the Fromm Foundation and the University. It featured a score by the avant-garde composer Harry Partch, who invented a series of new instruments for it. Nikolais later dropped the piece from his repertory "because of its cumbersome literal and Freudian complications."

Continuing to experiment with color, light, sound and motion, in 1959 Nikolais produced *Allegory,* which, as he has said, merged all his new concepts for "a new realization of abstract dance theatre." *Allegory* also had a sophisticated tape score by Nikolais, who had by this time devised an excellent sound system for the Playhouse and had developed a new theory of dance accompaniment. According to Nikolais, the normal musical sounds produced by instruments or voice evoke literal emotional responses from the hearer, much as pantomime communicates a literal meaning to the viewer. With the invention of electronic tape he was able to produce abstract *musique concrète,* or natural sounds "judiciously culled, organized, reshaped," and thus freed from "their actual physical derivation . . . emphasizing the imagination-provoking reactions. . ." Nikolais now uses the electronic synthesizer, which creates its own sounds, together with *concrète* and normal sounds to compose scores that are judged valid even by music critics.

In 1960 Nikolais began an association with the avant-garde film maker Ed Emshwiller, who filmed *Totem,* a dance of mysticism, fetish and symbolism, as *The Dance World of Alwin Nikolais*. Emshwiller also provided abstract motion pictures for a section of *Sanctum* in 1964, and in 1967 the two collaborated on a dance and a film, *Première* and *Fusion,* which was commissioned by Springs Mills, Inc., to introduce a new line of bath towels designed by Emilio Pucci. As a successful industrial show the project was unique because the artists were given a large budget and no "hard sell" requirements. Film, slide, and light projections, together with dancers, costumes and props, suggested Pucci's designs. Nikolais is excited by Emshwiller's "cine-dance," as he is by all new theatre media. "These are dance films, not films of dances," he has said.

Recognition of Nikolais' genius as an innovator has come from many sources in recent years. In the summer of 1962 the Nikolais company performed at the Festival of Two Worlds in Spoleto, Italy. *Imago* (The City Curious), perhaps Nikolais' best-known work, had its première at the Henry Street Playhouse on March 1, 1963, and was revived early in 1967 with the help of a grant from the National Endowment on the Arts. A Guggenheim fellowship awarded to Nikolais made possible his 1965 production of *Galaxy,* and *Vaudeville of the Elements* (1966), commissioned by the Walker Art Center in Minneapolis, was first shown at the Tyrone Guthrie Theatre. Nikolais currently holds another Guggenheim grant for choreography. In 1968 he was the recipient of a *Dance Magazine* Award.

Despite his irreverence for tradition and his continual breaking of new ground, Nikolais is respected as a kind of elder statesman of the dance. In June 1967 he was elected president of the Association of American Dance Companies, the national organization that spans the modern and ballet fields. A few days later he was appointed as a member of the New York State Council on the Arts by Governor Nelson A. Rockefeller. Nikolais is a director of the National Dance Foundation, an association of five important modern dance choreographers, and he serves on screening committees for the Institute of International Education (Fulbright Fellowships) and the United States Office of Education's Arts Program. He spent much of his summer vacation in 1967 surveying the needs of American dance and completing a book.

Alwin Nikolais, known as "Nik" to friends, dance buffs, and students, is five feet eleven inches tall and weighs 183 pounds. He has white hair, brilliant blue eyes, and a hawklike nose, and he speaks with warmth and humor in the precise accents of central New England. The surviving members of his family are two sisters, Jeanette and Gertrude Nikolais, and a brother, John, all living in Connecticut. During the winter Nikolais lives on the Lower East Side near the Henry Street Playhouse. When not engaged in summer teaching jobs at the University of Utah and the new Waterford (Connecticut) Theatre for the Deaf, he "renews himself" in Southampton, Long Island, where, over the past fifteen years, he and Murray Louis have rescued several old barns and carriage houses from demolition by moving them to a two-acre site overlooking the Atlantic Ocean. The sprawling, comfortable house, filled with antiques and curios, is surrounded by a cheerfully neglected garden and miles of sand dunes.

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O'NEILL, TERENCE (MARNE)

Sept. 10, 1914- Prime Minister of Northern Ireland
Address: b. Stormont Castle, Belfast, Northern Ireland; h. "Glebe House," Ahoghill, Antrim, Northern Ireland

The Prime Minister of Northern Ireland since 1963, Capt. Terence O'Neill, is the first head of the government created in the North by the 1920 partition of Ireland who is too young to have taken part in the bitter turmoil that led to the division. A member of the Parliament at Belfast since 1946 and a former Minister of Finance, from 1956 to 1963, O'Neill is

TERENCE O'NEILL

well equipped not only to deal with the severe economic problems that plague his state but to heal the wounds of religious bigotry and political dissension that have lingered since 1920.

The United Kingdom's Government of Ireland Act of 1920 separated the predominantly Protestant and loyalist six northern counties of Ireland—comprising a large part of the historic province of Ulster—from the rebellious twenty-six southern counties that formed the Irish republic. Under the act Northern Ireland was granted Home Rule within the United Kingdom with its own Cabinet and a Parliament, consisting of a Senate and a House of Commons, that is empowered to legislate on most local issues. The executive power resides in a Governor, who is the British sovereign's viceroy. Northern Ireland sends twelve representatives to the Parliament in London.

Terence Marne O'Neill was born in London on September 10, 1914 to Capt. Arthur O'Neill and Lady Annabel Crewe-Milnes. That same year his father, a member of Parliament from Northern Ireland, was killed in action, the first British M.P. to fall in World War I. According to *Burke's Peerage* the O'Neill family is "the oldest traceable family left in Europe"; they can trace their ancestry to Niall the Great, king of Ireland from 379 to 405, and to the powerful Tyrone princes. Terence's grandfather, the 2d Baron O'Neill, was a member of the British Parliament, and his uncle, Lord Rathcavan, has been a leader in both the Westminster and the Stormont parliaments. Sir Con O'Neill, a cousin, was Deputy Under Secretary of State in the British Foreign Office. O'Neill has a sister; his two brothers, Shane, the 3d Baron O'Neill, and Brian, lost their lives in World War II.

O'Neill spent his boyhood largely in London and Northern Ireland and obtained his education at Eton College and the Royal Military College at Sandhurst. During World War II he served with the Irish Guards as a captain and was wounded in action in the Netherlands. In 1945 he returned to Northern Ireland, where he became active in the Unionist party, the predominant political party in Northern Ireland. The next year he was elected to the House of Commons at Stormont Castle as a member of Parliament from Bannside, County Antrim. Two years later he became a junior Cabinet minister when he was made Parliamentary Secretary to the Ministry of Health. In 1953 he became Deputy Speaker and Chairman of Ways and Means, and in 1955 he was named Joint Parliamentary Secretary to the ministries of Health and Home Affairs. In April 1956 he attained the status of a full Cabinet member when he became Minister of Home Affairs. Later that year he was named Minister of Finance, a post he held until he became Prime Minister.

Although Northern Ireland is mainly agricultural, it is also one of the major textile-producing and shipbuilding centers of the United Kingdom. Because markets for its products have been extremely competitive since the end of World War II and because its population has been growing at a rapid rate, Ulster has been plagued by unemployment. To bolster the economy, O'Neill, while Finance Minister, introduced the sale of Ulster Development Bonds and made visits abroad, as he put it, "to raise the level of appreciation of Northern Ireland outside the province" and to lure foreign manufacturers to his land. Since the Ulster government must obtain most of its revenues from the British Treasury, which levies and collects almost all taxes, O'Neill courted the office of the Exchequer relentlessly and tried to maintain social services in his country on a level equal with those in the rest of the United Kingdom. Yet, despite vigorous activity within the Finance Ministry, by the early months of 1963 the unemployment rate had risen to 9.3 percent, and the people, with an average annual per capita income of $779, along with their legislators at Stormont, felt that it was high time to adopt a fresh approach. When Viscount Brookeborough, seventy-four years old and Prime Minister for twenty years, resigned his post on March 26, 1963 for reasons of health, the chief Cabinet portfolio was given to O'Neill, who seemed best qualified to move Ulster ahead.

In his first major speech after becoming Prime Minister, Captain O'Neill announced his government's objective: "literally to transform the face of Ulster." He outlined a policy of self-help for Northern Ireland that included increased efficiency of industrial production, training of skilled workers, diversification of industry, and a more aggressive policy both in attracting foreign industry and in exporting goods to other countries. Perhaps the most important progress has been made in diversification. Ulster now has a large concentration of makers of synthetic fibers, including Du Pont, Chemstrand, and Monsanto from the United States, and a growing number of engineering concerns, especially producers of automobile parts, that include branches of Rolls-Royce, Goodyear, and Michelin. Keeping pace with the new industrialization is Northern Ireland's industrial training and retraining facilities, which by 1966 were six times those of Great Britain's in proportion to population.

Another achievement was the creation, in 1964, of the Northern Ireland Economic Council, made up of representatives from industrial management, agriculture, tourism, and the Irish Congress of Trade Unions, recognized for the first time by the Ulster government. It is the first such regional economic advisory body to come into operation in the United Kingdom. Despite some reverberating effects in Northern Ireland of England's recent financial instability and the still largely unsolved problem of unemployment—running 7.5 percent in early 1968—John Parrott could report in the *Christian Science Monitor* (February 17, 1968) that "time and again [Ulster] businessmen, journalists, and residents recounted that prosperity has increased out of all recognition over the past few years."

If Northern Ireland's economic needs have been Prime Minister O'Neill's most pressing concern, he has also recognized that Ulster's "new face" must embody a new sense of unity among the people, and that it is the responsibility of politicians "to convince more and more people that the Government is working for the good of all and not only those who vote Unionist." Though Roman Catholics constitute over a third of the 1,500,000 population, gerrymandering has given the Protestant Unionist party (roughly equivalent to Britain's Conservative party) sweeping majorities in Northern Ireland's Parliament since the country was granted its constitution through the Government of Ireland Act. Most of Northern Ireland's Catholics belong to the Nationalist party, which favors an eventual end to Irish partition and an immediate lessening of the pervasive discrimination against Catholics in housing, jobs, and office-holding. The Irish Republican Army is outlawed.

Early in his Prime Ministership, O'Neill made gestures of friendship toward the Catholic community in his country. After Pope John's death in 1963 he sent a message of sympathy to Northern Ireland's Roman Catholic hierarchy, and not long after that he included a Catholic school in his itinerary for a meet-the-people tour. It is significant that both gestures, routine in most multi-religious nations, were considered novel and attracted considerable attention at that time. A recent public opinion poll indicated that a majority of the people, including 70 percent of the Roman Catholics, believe that relationships between the two religious groups have improved in the past five years.

After the partition of Ireland a kind of "cold war" was waged between the North and the South. The Irish republic refused to recognize the legitimacy of the Belfast government, and Northern Ireland guarded its membership in the United Kingdom so zealously that any dialogue with the South seemed impossible. Yet within the past few years a gradual thaw has brought about a détente. Following a statement by Ireland's Prime Minister Seán Lemass that the Stormont government "exists by will of the majority in Northern Ireland," Terence O'Neill made perhaps the most consequential and courageous gesture of his administration when he invited Lemass for talks at Belfast. A meeting was held on January 14, 1965 at Stormont Castle, the first time heads of the two governments had ever formally met. Carefully sidestepping political issues, they discussed the possibility of cooperation in matters relating to trade—especially reduction of tariff barriers—and tourist development. On February 9 Prime Minister O'Neill reciprocated with a visit in Dublin.

The following April, however, O'Neill found an opportunity to reassure those of his countrymen who felt that his friendliness toward the republic of Ireland endangered Northern Ireland's British constitution. When Irish President Éamon de Valéra called for an all-Irish parliament representing the entire thirty-two counties, O'Neill quickly responded: "We will not yield our British loyalty, surrender our British birthright or endanger our British standard of living." In 1967 and 1968 O'Neill had several meetings with Ireland's current Prime Minister, John Lynch.

O'Neill's progressive attitude toward Catholics in the North and the South, however, has provoked a backlash, especially from the ultra-conservative Free Presbyterian Church, led by the Rev. Ian Paisley. Although Presbyterians are Northern Ireland's largest Protestant denomination, numbering some 420,000, the Free Presbyterian Church is a splinter group with only about 2,000 active members. However, by playing on the Ulsterman's historic fear of Catholic ascendancy, Paisley emerged in the early 1960's as a speaker able to command a sizable following at rallies. Ulster Protestants, including the 350,000 Church of Ireland Anglicans and 72,000 Methodists, are largely descended from the Scottish and English plantation settlers who wrested the northern province from the Irish Catholics in the seventeenth century. In 1795 the Loyal Orange Order was founded to maintain Protestant ascendancy, and such has been its influence that every Cabinet Minister in Northern Ireland for the last forty years—with the exception of one Presbyterian clergyman—has been an Orangeman.

In 1966, while Roman Catholics in the North and the South celebrated the fiftieth anniversary of the Easter Monday Rebellion, there were three riots, three murders of Catholics, and other politico-religious incidents connected with Paisley and his followers. Prime Minister O'Neill, in a strongly worded speech on July 12, 1966 at an annual Orange Day rally, deplored Paisley's influence: "The one way to endanger our Constitution is by violence, by abuses, and by the gun. We live in a changing world and we must defend our Constitution and our Ulster heritage in a modern way." Paisley served a three-month jail sentence for illegal assembly later that year, and the most troublesome of the extremist groups, the Ulster Volunteer Force—with which Paisley denied any connection—was outlawed.

In November 1965 O'Neill called a general election eighteen months earlier than the date for which it was originally scheduled to obtain a mandate for continuing his policies before the tensions caused by the 1966 Catholic celebrations began. On November 25 the people gave him a resounding vote of confidence by electing thirty-seven Unionists to the fifty-two seat House of Commons, which constituted a 7 percent swing to the Unionist party since the last election. O'Neill faced a political crisis in September 1966 when fifteen Unionist M.P.'s called for his resignation, complaining of his having given Catholics permission to hold Easter Rebellion celebrations and citing his meetings with Séan Lemass in 1965. After a seven-hour session with the dissenters, O'Neill emerged with their unanimous backing for his policies. To consolidate his position he reconstructed his Cabinet a few days later and removed his chief rival, Brian Faulkner, from his post as leader of the House of Commons. In December 1968 O'Neill demanded and obtained a vote of confidence from his party after his dismissal of Home Minister William Craig, who had supported the police suppression of Roman Catholic demonstrators that had resulted in scores of injuries in several cities.

Capt. Terence O'Neill has been Deputy Lieutenant of County Antrim since 1948, High Sheriff of County Antrim since 1953, and a Privy Councillor of Northern Ireland since 1956. He received an honorary Doctor of Laws degree from Queen's University of Belfast and is a member of the St. James Club and the Ulster Club of Belfast. He married Katherine Jean Whitaker on February 4, 1944, and they have two children, Patrick Arthur Ingham and Penelope Anne. Five feet ten and a half inches tall and weighing about 170 pounds, O'Neill has brown hair and brown eyes. His personable and polished manner has been described as "Etonian." He is a member of the Church of Ireland.

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ONGANÍA, JUAN CARLOS (ôn-gän-ē'ä)

Mar. 17, 1914- President of Argentina
Address: Casa Rosada, Buenos Aires, Argentina

On June 28, 1966 a military junta seized control of Argentina from the constitutionally elected government of President Arturo Illia, replacing him with Lieutenant General Juan Carlos Onganía, who was sworn in the following day. A former cavalry commander, Onganía headed the moderate constitutionalist faction of the army that defeated the extreme right-wing contingent in 1962 and enabled Illia to be elected in 1963. He served as Illia's army commander in chief until November 1965, when he went into retirement as a result of disagreements with the government. As Argentina's President, Onganía—who wields more power than any of his predecessors—rules a South American nation of some 22,700,000 that had been racked by economic and political crises for a number of years. Although his economic reforms have been only moderately successful and he has failed to overcome the opposition of the universities and the labor unions, Onganía remains firmly in control after two and a half years in office.

Juan Carlos Onganía, who is of Basque ancestry, was born to a middle-class family on March 17, 1914 on a small ranch near Marcos Paz in the province of Buenos Aires, where he grew up. On March 1, 1931 he enrolled as a cadet in the National Military College (Colegio Militar de la Nación). In the years following his graduation he served under various commands and attended army staff schools, but he was not among those officers who were sent to the United States or Europe for specialized study.

During the dictatorship of President Juan D. Perón, from 1946 to 1955, when many Argentine army officers were discharged or imprisoned on charges of plotting against the government, Onganía managed to steer clear of political controversy. A dedicated officer and a firm believer in the army's formal code of honor, he was known to his colleagues as "the stubborn Basque." On one occasion, in 1947, Onganía fought a saber duel with a member of an aristocratic family. The duel ended without bloodshed and resulted in reconciliation.

In 1955 Onganía was appointed director of the armored school (Escuela de Tropas Mecanizadas) at Curuzú Cuatiá in the province of Corrientes. Later he became an officer within the command of the Third Cavalry Division. Promoted to brigadier general on December 31, 1959, he was appointed commander of the Third Cavalry Division. In 1960 he was placed in charge of cavalry maintenance and supply, and in the following year he assumed command of the Armored Division. He was promoted to the post of commander of the Cavalry Corps in 1962.

On March 29, 1962, Dr. Arturo Frondizi, who had been President of Argentina since May 1958, was overthrown in a military coup. Frondizi's administration had been torn by dissension among his supporters, including military leaders, liberal parties, and Peronist unions. In the vanguard of the coup was the First Armored Division, a former command of Onganía's. Frondizi was replaced as president by José María Guido, the provisional president of the national Senate. Under the new administration, Onganía continued as cavalry commander until August 1962, when he was relieved of his command by the army commander in chief, General Juan Carlos Lorio, and was left unassigned.

The immediate cause of Onganía's dismissal was his authorship of a memorandum, made public on August 29, 1962, in which he protested the lack of discipline in the army and charged that rewards were being handed out to undeserving officers for political reasons. He also accused the navy of interfering in army affairs. Of more far-reaching consequences was a conflict between Onganía and other military leaders over the type of government that would rule Argentina. Onganía, and his moderate "blue" or legalist faction wanted a duly elected constitutional government, while the more extreme right-wing "red" or *colorado* faction represented by Lorio favored a military dictatorship.

On September 18, 1962, following the dismissal of three officers of the legalist faction, Onganía led a revolt and declared himself head of the Cavalry Corps and the Campo de Mayo garrison. President Guido, who had at first opposed the rebels and demanded Onganía's surrender, ultimately supported the legalist forces, which within a few days gained control of the high command and of all major military posts in the country. On September 23, 1962, following the defeat of the *colorado* forces, Guido appointed Onganía—now a lieutenant general—commander in chief of the army. In his victory statement, Onganía declared: "We believe that the army forces should not govern. They should be obedient to civil power." He promised early elections, to ensure "effective participation in the national life" by all segments of the population.

Cast as the strongman in Guido's regime, Onganía, in keeping with his plans to restore a limited form of democracy to Argentina, made preparations for national elections to be held in July 1963 but declared that he would not be a candidate for the presidency. Although Communists and followers of exiled dictator Juan Perón were barred from candidacy, Onganía met with stiff resistance from right-wing military officers and landowners, who feared that the election would increase the influence of Peronists, constituting about one third of the electorate. In April 1963 Onganía aborted a coup attempt and reaffirmed plans to hold national elections as scheduled.

On July 7, 1963 Dr. Arturo Illia, a liberal democrat, was elected President of Argentina. He was inaugurated on October 12, 1963. During the next two years Onganía remained largely in the background, reshaping the Argentine army into a coherent, well organized, and well disciplined force. As the country's problems began to multiply during Illia's administration, Onganía became more and more disillusioned. The cost of living rose 63 percent during the first two years of Illia's term. Onganía also expressed concern that Peronists—who controlled over one fourth of the seats in the parliament—were making inroads into the government structure and that Communist supporters of Fidel Castro were infiltrating into key labor unions. Following a visit to England and the Continent in September 1965, Onganía proposed that Argentina and Brazil cooperate in a joint struggle against Communism. In November 1965 Onganía resigned as army commander in chief after Illia had refused to send a contingent of troops to join the peacekeeping force of the Organization of American States in the strife-torn Dominican Republic. He went into retirement and was succeeded by his close friend Lieutenant General Pascual Angel Pistarini.

Continued conflict between the military and the Illia regime culminated on June 28, 1966 in a bloodless coup by a three-man military junta constituting itself as the High Command. The junta, which was headed by Pistarini and included Admiral of the Fleet Benigno Ignacio Varela and Brigadier General Adolfo Teodoro Alvárez of the air force, called Onganía out of retirement and named him provisional president. On taking power, the High Command declared in a manifesto that the "state of anarchy brought about by the fragmentation of national life and political squabbling" and the "economic mismanagement" of the Illia regime could no longer be tolerated. The junta dissolved the parliament, the supreme court, and all political parties and replaced civilians in important government posts with military officers.

JUAN CARLOS ONGANÍA

In a brief ceremony in Buenos Aires on June 29, 1966, Onganía was sworn in as Argentina's thirty-first President. Under a new "statute of the national revolution" he was given sweeping powers to appoint members of the national and provincial governments, to exercise the functions of the parliament and the provincial legislatures, and to promulgate and enforce laws and decrees. Although Onganía relied heavily upon military officers in making his appointments, he denied that his regime was a military dictatorship, maintaining that it was "a civilian government with military backing." His civilian appointees were largely drawn from right-wing Roman Catholic elements, but he also turned to nonpolitical experts for guidance and recruited civilian engineers to manage the state-owned coal, oil, and electric power complexes.

Outwardly, the people of Argentina appeared to accept the coup in their stride. In the view of Gladys Delmas, writing in the *Reporter* (November 3, 1966), Onganía had public opinion "overwhelmingly in his favor. . . . No constitutional government has ever been laid to rest with so little fuss; there was hardly a murmur of protest, even from those intimately concerned." Elsewhere, many observers looked upon the coup with misgivings. The United States, along with Great Britain and other countries, suspended relations with Argentina. The New York *Times* editorialized on June 29, 1966 that "the *coup d'etat* was a deplorable act."

On July 1, 1966, in his first speech to the nation as President, Onganía issued a call for unity. "The revolution is not aimed at any public man or political organization," he declared. "We are looking ahead. . . . I will govern for all Argentines, without distinction, and I ask for the collaboration of all without exclusion." In response, Onganía received pledges of support from such diverse factions as business spokesmen and leaders of the Peronist labor unions. He further elaborated on his plans a week later in a speech delivered on the occasion of Argentina's 150th anniversary of independence from Spain: "We need time to heal the breach between labor and management . . . , to give young people faith in government, to provide the needed social security and still enable free enterprise to provide the means to produce a greater Argentina." The United States resumed diplomatic relations with Argentina on July 15, 1966.

During his first few weeks in office, Onganía banned some publications that criticized his regime and instituted puritanical standards of censorship of the arts. In late July 1966 he moved the police against university students and teachers who were protesting his plans to nationalize the universities. He closed all nine state universities for fifteen days and placed them under government control for the first time in the history of Argentina. Up to that time, the state universities had been autonomous and their grounds and buildings had been off-limits to the police and military. Although he later restored most of the rights to the universities, his original action led to the resignation of hundreds of university faculty members, many of whom went into exile.

At a press conference on August 4, 1966 Onganía promised that representative government would eventually be restored to Argentina, but he insisted that more time was needed to solve the nation's economic and social problems. To reassure Argentina's Jewish community of some 450,000 persons, he asserted that his government did not intend to pursue an anti-Semitic policy and that the rights of all minorities would be respected. One prominent Jewish leader later said: "We became second-class citizens the day the military entered Government House [but] I don't think that the [Jewish] community has felt so well protected since 1930."

The apparently unified support that had accompanied Onganía's inauguration appeared to be breaking down during his first few months in office. Labor leaders criticized the government for continued failure to curb inflation, and business spokesmen suggested that the revolution had run "off the tracks." Even the Roman Catholic bishops took a dim view of the government and refuted Onganía's claims that it represented the ideals of the church. On the other hand, American businessmen in Argentina favored Onganía's regime.

In November 1966 Onganía ordered a series of sweeping economic reforms that included the removal of official exchange rates for Argentine currency, the return of some state-owned enterprises to private ownership, and the removal of restrictions on foreign investments. He also pledged to enforce tax collection rigorously and to reduce government expenditures by eliminating nonessential government personnel. In a major governmental shakeup, he completely reorganized his five-member executive Cabinet in January 1967. His new appointees included the economist Adalbert Krieger Vasena as Minister of the Economy.

Responding to continued hostility from organized labor, Onganía in February 1967 severed relations with Argentina's most powerful labor organization, the 2,500,000-member General Labor Confederation, which had triggered the overthrow of three of the nation's six previous presidents through strikes, demonstrations, and excessive demands. In the following weeks Onganía temporarily disbanded the country's six largest unions. He ordered a freeze on the bank accounts of scores of labor leaders, and he enacted a law that enabled the government to draft persons over the age of fourteen into a civilian defense corps under military supervision. To stabilize the economy and encourage foreign investments, the government devalued the peso on March 13, 1967 by 40 percent and imposed duties on certain exports. In June foreign oil companies were granted concessions in Argentina for the first time since 1964, when President Illia nationalized most of the oil industry. Wage and price controls were put into effect. Onganía took additional steps to curb opposition by enacting an "organic law of the national universities" in April 1967 and strict anti-Communist legislation that August.

Although Onganía's economic moves had an immediate heartening effect, the cost of living rose 29.2 percent in 1967, cutting deeply into Argentina's recovery program. In March 1968 Onganía called a meeting of top officials and military men and berated them for inefficiency and inadequate planning. He told those who were unequal to the task to retire from public life. Although by mid-1968 fiscal stability was restored and the conditions of workers had somewhat improved, most observers agree that Argentina continues to face an uncertain future. According to government sources, twenty years may elapse before Onganía's goals are attained. In what was generally viewed as an effort to consolidate his position of power, President Onganía dismissed the top commanders of his armed forces in September 1968.

Juan Carlos Onganía is married to the former Maria Emilia Green. They have three daughters: Sara Elsa (Mrs. Ricardo Dold), Maria Emilia (Mrs. Enrique Peña), and Lucrecia Elena (Mrs. Juan Carlos Casaña); and two sons, Jorge Enrique and Juan Carlos. The Argentine President is short and muscular and has brown eyes, dark hair, and a large walrus-type mustache. Soft-spoken and unpretentious, Onganía is respected by his colleagues for his honesty and integrity. He is most relaxed in the company of his fellow officers, and during the course of an evening he may enjoy an occasional drink of whiskey. He is a devout Roman Catholic who, according to *Time* (August 18, 1967), "has all but declared sex illegal in his already strait-laced country." Robert Cox wrote in the Washington *Post* (July 16, 1967) that Onganía "has no political philosophy apart from his declared intention to govern 'according to the Papal Encyclicals' and a no longer openly expressed admiration for Spain's General Franco." An expert polo player, Onganía once served as captain of the Cavalry Corps polo team. "When he started his pony in a certain direction, the only way to stop him was to knock him out of the way," one polo competitor has recalled, as quoted in the New York *Times*.

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O'TOOLE, PETER

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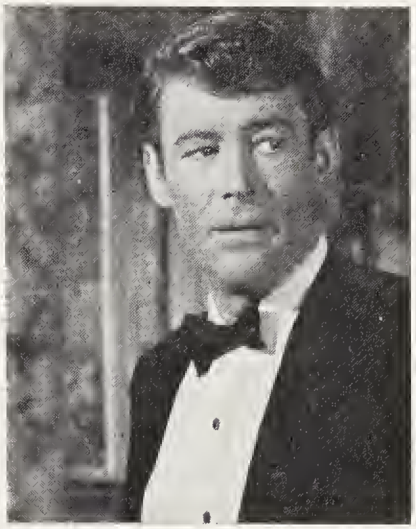

PETER O'TOOLE

During the past decade the volatile Peter O'Toole has risen from the relative obscurity of provincial repertory with the Bristol Old Vic to international fame as a stage and screen actor in the Olivier tradition. The role that provided him with a passport to celebrity was that of Charlie Bamforth, the tough but compassionate cockney hero of Willis Hall's antiwar play, *The Long and the Short and the Tall.* That performance drew enthusiastic reviews from London drama critics in 1959, who commended him for his combination of sensitivity and virility. His portrayals, in the following year, of Shylock in *The Merchant of Venice* and of Petruchio in *The Taming of the Shrew* at the Shakespeare Memorial Theatre in Stratford-on-Avon met with similar success.

When the National Theatre company was finally established in Great Britain in 1963, *Hamlet,* its inaugural production, starring O'Toole, sold out even before it opened at the Old Vic. O'Toole has received two nominations as best actor from the Academy of Motion Picture Arts and Sciences: for his performance of the title role in *Lawrence of Arabia* (Columbia, 1962) and for his characterization of the first Plantagenet king, Henry II, in the film based on Jean Anouilh's *Becket* (Paramount, 1964).

Peter Seamus O'Toole was born in the Connemara region of Ireland on August 2, 1933, the son of Patrick Joseph and Constance O'Toole. When he was barely a year old, the family moved to County Kerry, in the first of a series of childhood uprootings for him and his older sister Patricia. Their father was a migratory bookmaker or "turf accountant"—known on the racetracks either as "Captain Paddy" or, in deference to his sporty dress, as "Spats"—whom they accompanied on his peregrinations: after Kerry came Dublin, then Gainsborough in Lincolnshire, England, and, finally, the city of Leeds in the north of England. There, in a neighborhood crowded with other Irish immigrants, Peter O'Toole grew up.

O'Toole has referred to that period as "a happy time," typically Irish in that the emotional climate swung sharply from one extreme to another. "A wake or a wedding!" was how he summed it up for Rebecca West (*Redbook,* March 1964), adding that, despite an occasional absence of food from the larder and a nagging shortage of beds, he had relished "living in the bookie's bag." His early years were, he told Miss West, full of such adventures as being smuggled into pubs under his father's coat. At the age of six he visited the Grand Theatre in Leeds, where Rudolf Friml's operetta *Rose Marie* was playing. It was the first stage show he had ever seen, and the thought entered his mind that someday he would like to be an actor.

From his mother, whose antecedents were Scottish rather than Irish, O'Toole inherited a love of literature. But school was anathema to him, and for a long time, by lying about his age, he managed to circumvent the British law making education of the young compulsory. When he was eleven, however, his height betrayed him, and the authorities clamped down, putting an end to his truancy. Enrolled at St. Anne's, a convent school in Leeds, he conformed, though briefly, to the Roman Catholic ideal, even singing in the choir and serving as an altar boy. In fact, had the nuns who were his teachers been less concerned with trying to correct his left-handedness, he might have completed his studies. But their practice of whacking his right hand each time he favored his left made him quit school after two years. (Today, thirty or so scars on his right hand testify to the force of those whacks.)

A job in a warehouse wrapping cartons introduced O'Toole to the workaday world. Aware that his slum background would narrow his career opportunities, he still resolved to better his lot, and, perceiving that journalism might lead "out of the mire," he joined the staff of the *Yorkshire Evening News* as a copyboy and photographer's assistant. In his spare time he took part in amateur theatricals. Four years later he was fired. In dismissing him, his editor said that O'Toole would never make the grade as a reporter, and suggested that he try acting as a career.

Heeding the editor's advice, O'Toole left Leeds to tour with a repertory company, but after only one season the draft intervened. Assigned to the British Submarine Service, O'Toole served as a signalman and decoder; ashore he marched in the band as a bass drummer and played rugby. He also got into scrapes, several of which landed him in the brig. Mustered out in 1952, he wandered around England until, finding himself in Stratford with his financial resources down to thirty shillings, he paid twenty-three of them for a theatre ticket. The play was *King Lear,* its star was Sir Michael Redgrave, and its impact on O'Toole was galvanic.

Determined to equip himself for an acting career, the next day he hitchhiked to London and presented himself at the admissions office of the Royal Academy of Dramatic Art. His unkempt appearance was offset by his purposeful manner, and when he asked for an audition, the request was granted. The examiners decided that O'Toole was not only worthy of acceptance but should be given a scholarship. Other talented members of his class, which graduated in 1954, were Albert Finney, Brian Bedford, Richard Harris, and Alan Bates.

The next significant step in O'Toole's development as an actor was a three-and-a-half year stint with the Bristol Old Vic, a repertory company that he rates "the best . . . in the country." His first role, in September 1955, was that of the old, bewhiskered cabman in *The Matchmaker*. His knack for portraying elderly men stood him in good stead when two of the company's productions—*Major Barbara* and a musical, *Oh! My Papa!*—were accorded London productions. The former, in which he was cast as the pathetic Peter Shirley, opened at the Old Vic on July 16, 1956; the latter, marking his West End debut, in the role of sixty-three-year-old Uncle Gustave, at the Garrick Theatre on July 16, 1957. Neither enjoyed a lengthy run.

While with the Bristol group, O'Toole played a total of seventy-three different roles, ranging from "bits" to "leads," and from the classical to the contemporary. Among his outstanding accomplishments was a *Hamlet* in the Angry Young Man mold that attracted the attention of the leading London critics. One, writing in the London *Times* (April 24, 1958), called it "a restless interpretation, crudely staccato in diction and gesture yet blessed with uncommon energy and staying power." Shortly thereafter, O'Toole departed the company, and, during the fall of 1958, appeared in *The Holiday* by John Hall. It was bound for the West End, but adverse notices caused the producer, Donald Albery, to change his mind about bringing it to London, and the drama did not survive its tryout tour.

Early in 1959 O'Toole scored a spectacular hit as Private Bamforth in *The Long and the Short and the Tall*. Originally presented at the Royal Court, London's leading experimental playhouse, it received such enthusiastic reviews that it was transferred to the West End. It opened at the New Theatre on April 8, 1959 but closed three months later, disappointing its backers, who had underestimated the public's resistance to downbeat endings. Before it closed, however, O'Toole had had all the commercial exposure he needed. The London critics were generous with their praise (Kenneth Tynan wrote that he sensed in O'Toole a technical authority that could "presage greatness") and they later named him Actor of the Year. His performance also won him an award at the Paris Festival.

O'Toole's triumph in *The Long and the Short and the Tall* brought him offers of film work. Every major studio in England, and three in Hollywood, wanted to sign him to a contract, but he proceeded cautiously, finally accepting a supporting role, as Robin Oig MacGregor, in Walt Disney's production of Stevenson's *Kidnapped* (Buena Vista, 1960). When it was released, his presence in the cast went unnoticed by the majority of movie critics, and in *The Savage Innocents* (Paramount, 1960) he was again relegated to a subsidiary role. Not until *The Day They Robbed the Bank of England* (MGM, 1960) did he have a part on the screen commensurate with his new stage image. *Variety*'s reviewer (May 25, 1960) called the movie a "sound crook yarn," noted that O'Toole's characterization of a gullible Guards officer was "most interesting," and predicted that he would soon be "a major acting property in films."

Having negotiated the transition from stage to screen, O'Toole then chose to alternate between the two media. Refusing movie commitments for the time being, he signed with Peter Hall, the director of the Shakespeare Memorial Theatre in Stratford-on-Avon, and embarked on a season of repertory that gave him the opportunity to play Shylock in *The Merchant of Venice*, Petruchio in *The Taming of the Shrew*, and Thersites in *Troilus and Cressida*. At twenty-seven he became the youngest leading man in the hundred-year history of the company.

When, after nine weeks of rehearsal, O'Toole made his Stratford debut as Shylock, some critics compared his interpretation to that of Sir Henry Irving, whose approach to the role had reportedly been similarly restrained. Midway through the season, *The Taming of the Shrew* entered the repertory and proved to be, according to Don Cook of the New York *Herald Tribune* (August 7, 1960), "a thumping great romp" in which O'Toole's Petruchio shone as "the dynamic opposite of his Shylock—aggressive, virile, dominating, robust, youthful and comic."

Early in November 1960, O'Toole, in response to an invitation from film director David Lean, went to London to be screen-tested for the title role in *Lawrence of Arabia*. Shorn of the beard that he had grown at Stratford, and with his hair bleached blond, he spent an entire day on camera, and when the resultant footage was viewed by Lean and producer Sam Spiegel, they agreed that their frustrating search for a star was over. The casting of O'Toole, a comparative newcomer to the screen, surprised many people in the movie industry, who had assumed that, to protect his huge investment, Spiegel would look for the box-office insurance of a big name. Marlon Brando had been often mentioned as the principal contender for the part.

By reading everything that T. E. Lawrence had written and by talking with men who had known him, O'Toole acquired insight into the complexity of his character. O'Toole also mastered Bedouin tribal customs, and by the time location filming began in Jordan, he could ride a camel as well as any member of the famed Desert Patrol and had acquired a degree of fluency in Arabic. From May to September 1961 he and the rest of the performers endured physical discomforts to bring authenticity to their reenactment of the Arab revolt, led by Lawrence, against the Turks in World War I. After a short rest period in England, shooting resumed, first in Spain, then in Morocco. Before work on the picture was finished, it had become, in O'Toole's words, "a way of life."

The world première of *Lawrence of Arabia* took place in London on December 10, 1962. Many British critics viewed it as a landmark in the history of motion pictures and acclaimed O'Toole's portrayal of the enigmatic soldier-scholar-mystic as "the performance of the year." When, less than a week later, the film opened as a reserved-seat attraction at the Criterion Theatre in New York City, American reviewers echoed their enthusiasm. *Lawrence of Arabia* won seven awards from the Academy of Motion Picture Arts and Sciences in 1962, including one for the best picture of the year.

Once *Lawrence of Arabia* had been successfully launched, O'Toole announced his intention of returning to the theatre. "I've been itching to get back," he said, explaining that he had chosen Bertold Brecht's first play, *Baal,* as a vehicle because it would permit him to shake the desert sand out of his hair. O'Toole's title role, that of a dissolute poet, was, as *Variety's* London correspondent observed (February 27, 1963), "a giant part" in which he was "rarely off the stage." An earlier commitment to play King Henry II in the screen version of *Becket* limited the length of O'Toole's run in *Baal,* which began at London's Phoenix Theatre on February 7, 1963. To free him for his second major movie-acting assignment, it closed on April 13, 1963.

It was the Hollywood producer Hal Wallis who, on a trip to England, had persuaded O'Toole and Richard Burton to costar in his film version of *Becket.* The bantering friendship that sprang up between the two men led to a pact to play Hamlet on both sides of the Atlantic. The flip of a coin dictated that O'Toole would attempt it in London, Burton on Broadway. Tossed again, the same coin decided that Sir Laurence Olivier would direct the former, Sir John Gielgud the latter. Telephone calls to Olivier and Gielgud set the projects in motion, and on completing *Becket* in August 1963, O'Toole immediately began rehearsing with the newly formed British National Theatre company, which had scheduled *Hamlet* as its first production.

When the production opened on October 22 at its temporary home, the Old Vic, the London drama critic T. C. Worsley relayed a negative opinion to the New York *Times* (October 23, 1963): "Mr. O'Toole's talents seem to be for hot-headed action; the poetry of reflection and hesitation are not quite within his range. He has neither the variety nor the humor nor the introversion for the ideal Hamlet." An opposing view was held by W. A. Darlington of the London *Daily Telegraph,* who maintained that O'Toole "has the mixture of sensitivity and intelligence which the best Hamlets must possess and he speaks the verse as freshly as if it had never been heard before." In *Theatre Arts* (January 1964), Alan Brien complained that O'Toole had made the mistake of falling in love with the part and, as a consequence, could not "help wallowing in self-indulgence and self-pity."

The release of *Becket* restored O'Toole to critical favor—at least with American critics. Judith Crist of the New York *Herald Tribune* (March 12, 1964) credited him with "mercurial brilliance," and Frank Morriss of the Toronto *Globe and Mail* (March 14, 1964) considered his "a stunningly virtuoso performance." But British reviewers were less kindly disposed. In the *Guardian* (March 26, 1964), Richard Roud found O'Toole "well-nigh grotesque" and compared him to a male amalgam of Katharine Hepburn and Geraldine Page. From every quarter, lack of enthusiasm greeted his portrayal of *Lord Jim* (Columbia, 1965), and neither of his next two ventures enhanced his reputation. *Ride a Cock Horse,* David Mercer's play, written especially for him, was booed by some members of its opening-night audience in London. And many critics found *What's New, Pussycat?* (United Artists, 1965) tasteless and witless.

A friendlier reception awaited the romantic comedy *How to Steal a Million* (Twentieth Century-Fox), in which, under William Wyler's stylish direction, an impeccably groomed O'Toole appeared to advantage opposite Audrey Hepburn. It was, as Susan Larner pointed out in the *New Yorker* (July 16, 1966), "a perfect specimen of the genre." Although Dublin theatre critics were divided in their reaction to O'Toole's performance as "Captain" Jack Boyle in an August 1966 revival at the Gaiety Theatre of Sean O'Casey's *Juno and the Paycock,* they agreed that he had managed to capture the braggadocio and humor of the character, and the two-week engagement played to standing room only. In *The Bible* (Twentieth Century-Fox, 1966), John Huston's overblown translation to the screen of the first half of the Book of Genesis, O'Toole impersonated all three angels in the confrontation scene with Abraham. *The Night of the Generals* (Columbia, 1967), directed by Anatole Litvak, was given short shrift by most reviewers, who were particularly allergic to O'Toole's method of simulating madness by blank stares and nervous tics. His television appearance as the star of Noel Coward's *Present Laughter* over ABC-TV on February 27, 1968 was accorded a similar chilly reception. O'Toole recaptured critical favor with his performance in James Coldman's screen version of his play *A Lion in Winter* (Avco Embassy, 1968). Several reviewers felt that O'Toole's portrayal of the middle-aged Henry II was the best performance of his career to date.

Since 1959 Peter O'Toole has been married to Sian Phillips, a Welsh actress whom he met when they were cast as brother and sister together in *Holiday.* They live with their two daughters, Kate and Pat, in a remodeled Georgian house, dating from 1740, in the Hampstead district of London. Six feet three inches tall and weighing about 175 pounds, O'Toole has tousled brown hair, incandescent blue eyes, a wide mouth, and a pronounced jaw. Reluctant to exercise, he has described himself as "essentially an indoor fellow," who likes to "go from one smoke-filled, ill-lit room to another." Away from the set he often wears horn-rimmed glasses, and he favors green socks for good luck. He is a chain-smoker and holds the speed record for drinking beer at the Dirty Duck pub in Dublin. His accent recapitulates his past, echoing both the north of England and his native Ireland.

O'Toole indulges in few hobbies apart from reading, going to the theatre, and visiting Ireland. He made sure that his two daughters would be born in Dublin by returning there with his wife when delivery time came round. A perfectionist and chronic worrier, he seldom looks at rushes or completed films of his own these days, and he continues to think of himself as a character actor rather than as a romantic leading man.

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OZAWA, SEIJI (ō-zä'wä sā-jē)

Sept. 1, 1935- Japanese conductor
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The first Japanese orchestra conductor to achieve prominence in the Western world is Seiji Ozawa, whose interpretive insight has impressed colleagues, critics, and audiences alike. He has been the music director and conductor of the Toronto Symphony Orchestra since 1965 and also, since 1964, the music director and resident conductor of the annual Ravinia Festival in Chicago. His assured and vigorous conducting of most of the world's major orchestras, including the New York Philharmonic and the London Symphony, has made the young musician a favorite of concertgoers in his own country and throughout Europe and North America.

Born in Hoten, Japan on September 1, 1935, Seiji Ozawa is the third of four sons of Kaisaku Ozawa, a dentist, and his wife, Sakura Ozawa. His oldest brother, Kalsumi, is a wood sculptor; his younger brother, Mikio, is an actor; and his third brother is a professor of German literature at the University of Tokyo. As a child the only contact with Western music that Seiji Ozawa had was listening to the Christian hymns his mother used to sing. He caused considerable surprise and set himself apart from his classmates when he wanted to learn to play the piano instead of one of the traditional Japanese musical instruments. A music teacher was found for him in Tokyo, where his family had moved in 1944. In 1953 he was accepted through audition as a student at the newly established Toho School of Music in Tokyo, which offered musical training in the European and American traditions.

An enthusiastic soccer player, Seiji Ozawa was injured during a game when he was nineteen. Both of his index fingers were broken, and since he was unable to play the piano for eight months he changed his studies to composition and conducting. He won first prizes in both subjects at his graduation from the Toho School in 1959. His potentials were also recognized when he conducted the Japan Radio Orchestra (NHK) and the Japan Philharmonic Orchestra, which together with the music magazine *Friends of Music* named him in 1959 the outstanding talent of the year.

When he left the Toho School, Ozawa found opportunities in music so limited that he decided to go to Europe, although he spoke no European language. He persuaded a Japanese motor-scooter company to allow him to promote its machines by riding one in Europe. He worked his passage on a freighter, landed in Italy, and then rode the motor scooter to Paris, where he arrived with less than one hundred dollars. Entering the International Competition for Young Orchestra Conductors at Besançon, France, he won first prize. He spent the next two years studying—in Paris with Eugène Bigot and in Berlin with Herbert von Karajan, who often gave him the opportunity to perform in public. Meanwhile, in 1960 he had traveled to the United States to compete for the Koussevitsky Memorial Scholarship for Conducting at the Berkshire Music Center in Lenox, Massachusetts, which he also won.

While Ozawa was studying in Berlin, Leonard Bernstein visited the city with the New York Philharmonic Orchestra. Bernstein had already heard Seiji Ozawa's talents praised by such persons as Aaron Copland and the widow of Serge Koussevitsky. After listening to him conduct, Bernstein offered him a position as one of three assistant conductors with the New York Philharmonic for the 1961-62 season. He made his debut with the orchestra at Carnegie Hall on April 14, 1961. His reception at that time and at later performances was so enthusiastic that he was invited to return to the New York Philharmonic for 1964-65, as the sole assistant conductor. Since Leonard Bernstein was on sabbatical leave during the latter season, Ozawa worked with a number of guest conductors. While directing the New York Philharmonic he introduced to American audiences several works by Japanese composers, such as Toshiro Mayuzumi's *Bacchanale*, with which he made his debut. Another notable performance was that of Charles Ives's complex work *Central Park in the Dark Some Forty Years Ago* on May 4, 1962, when Ozawa shared the conducting of the divided orchestra with his fellow assistant conductor Maurice Peress. In a concert in March 1965 he shared the conducting of the New York Philharmonic with Danny Kaye.

In the spring of 1961 Seiji Ozawa accompanied Leonard Bernstein and the New York Philharmonic to the East-West Music Encounter in Tokyo. There he conducted the orchestra in a performance of Mayuzumi's *Bacchanale* that was recorded for a special CBS television program entitled *Bernstein in Japan*. Jack Iams, critic for the New York *Herald Tribune*, in his review of the program on February 7, 1962 called Ozawa's contribution "the musical high spot of the evening." While he was in Japan the musicians of the NHK Orchestra invited him to return to conduct them during the following season.

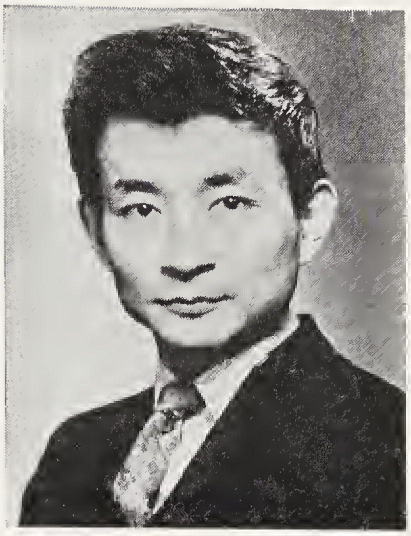
However, when rehearsals began in Tokyo in late 1962 Seiji Ozawa found that the members of the orchestra, Japan's oldest, were overly accustomed to the conventional techniques of the German conductors who usually directed them. They resented his youth, his acclaim abroad, and his open criticisms. Friction increased, and shortly before the first performance the orchestra broke its contract with Ozawa and refused to play for him. To fulfill his part of the contract Seiji Ozawa appeared alone in the concert hall. When the NHK complained of Ozawa's "arrogant attitude," Ozawa demanded a written apology, pointing out that any relationship between an orchestra and a conductor should be based upon contract. Insisting that the contract should be strictly observed, he decided to take legal action. Then a number of supporters among Tokyo's intellectuals hired the Japanese Symphony Orchestra for him to conduct at a special concert, which was enormously successful. Seiji Ozawa was persuaded to withdraw his charges, while the orchestra publicly admitted "a lack of communication" and invited him back to Japan to conduct the following season.

Since that occasion Seiji Ozawa has been a popular conductor in Japan. In 1965 he conducted the Japan Philharmonic Orchestra in performances of Beethoven's Ninth Symphony to standing-room-only audiences. He became the musical director of Tokyo's Nissei Theatre, opened in October 1963, a combination opera house and concert hall that is financed largely by the Nissei Life Insurance Company. His work there involved organizing both the opera company and the orchestra.

Meanwhile, Ozawa's career and popularity were flourishing in North America. He conducted open air concerts by the Lewisohn Stadium Orchestra during its last two seasons, in the summers of 1963 and 1964, before the Metropolitan Opera took over the concerts. In 1963, as a last-minute replacement for Georges Prêtre, he conducted two concerts given by the Chicago Symphony Orchestra during its summer Ravinia Festival in Chicago. His performances brought about his appointment to succeed Walter Hendl, who resigned that year after having been the festival's artistic director for five years. A new position was created for Ozawa, that of musical director and conductor. During his first full season with the Chicago orchestra, in 1964, he introduced welcomed innovations to the programming of concerts. He presented seldom-heard works by such modern composers as Milhaud and Chavez and less well-known pieces by popular classical composers, such as Haydn's E Flat Major Trumpet Concerto, to replace the routine works that had been heard in previous seasons.

In July 1964 Seiji Ozawa renewed his connections with his old music school when the Toho String Orchestra visited New York to take part in Philharmonic Hall's "Japan Week." He conducted the orchestra of students in two performances that were described as exciting, astonishing, bold, and beautiful by critics who gave Ozawa much of the credit for the impact that the young players made.

Ozawa's appearances early in 1964 as guest conductor with the Toronto Symphony Orchestra led to his next major appointment, the position of permanent conductor of the orchestra, beginning with the 1965-66 season. Before taking up residence in Canada, however, he led members of the orchestra on a tour of Europe. In September 1965 they took part in the Commonwealth Arts Festival in Great Britain, where their performances won an "avalanche of praise," as reported in the Toronto *Globe and Mail* (October 4, 1965) by Blaik Kirby, who noted that the London *Sunday Times* review was "so exuberant as to be almost unbelievable." The orchestra then went to France, where its concerts were also warmly applauded.



SEIJI OZAWA

During his first season as permanent conductor of the Toronto Symphony Ozawa proved his appeal with the public by drawing larger audiences than had attended in previous seasons. The members of the orchestra apparently enjoyed working for him, and the standard of their playing improved. Giving first-desk players in the orchestra frequent opportunity to perform as solo artists also helped to boost the orchestra's morale. As it had been at the Ravinia Festival, Seiji Ozawa's programming of concerts was significant for the introduction of unfamiliar works. In August 1967 the president of the Toronto Symphony Association announced that Ozawa had been reengaged for another two years. Early in 1968 Ozawa signed a three-year contract to conduct the San Francisco Symphony Orchestra. He is scheduled to succeed Joseph Krips, who will become conductor emeritus, in September 1969.

In addition to taking the Toronto Symphony Orchestra on tours of Canada and the United States, Seiji Ozawa has appeared during recent years as guest conductor of major orchestras throughout the world. During 1966, a typical working year, when the Toronto Symphony Orchestra's season had finished he toured Japan with the Japan Philharmonic and then traveled to Europe to conduct concerts by the Concertgebouw Orchestra in Amsterdam, the London Symphony Orchestra, the La Scala Orchestra in Milan, and the Vienna Symphony Orchestra at the Vienna Festival. Returning to North America, he resumed his duties at the Ravinia Festival from June 28 to August 13, making visits during that period to conduct at the Berkshire Festival and the Salzburg Festival in Austria. Flying back and forth across the Atlantic, he conducted the Philadelphia Orchestra at Saratoga on August 18 and 20, and on August 21 he was in London for recording sessions with the London Symphony Orchestra. In September he conducted at the Besançon Festival, the scene of his first success in the Western world. Later the same month he conducted the Berlin Philharmonic Orchestra at the Berlin Festival.

Recordings that Seiji Ozawa has made include Berlioz' *Symphonie Fantastique* with the Toronto

Symphony Orchestra on the Columbia label and for CBS a performance by the London Symphony Chorus and Orchestra of Honegger's *Joan of Arc at the Stake,* with Vera Zorina speaking the role of Joan. In December 1966 he signed a contract to record exclusively for RCA Victor. During the summer of 1968 he was scheduled to record the *Unfinished Symphony,* Beethoven's Fifth Symphony, and *Rite of Spring* with the Chicago Symphony during the Ravinia Festival.

The influence of Leonard Bernstein and Herbert von Karajan had a noticeable effect on Ozawa's conducting style for a time, and he was once called a "choreographic conductor." More recently, however, as Alan Rich remarked in the New York *World Journal Tribune,* his "manner has nothing of the flamboyance others his age seem to think of as indispensable." Critics have commented on his particularly clear baton technique, his love for orchestral sound, and his sensitivity of ear. The music critic of the *Guardian,* Edward Greenfield, commented during the Toronto Symphony's triumphal visit to London in 1965, "It was very much Ozawa's personal character as a musician that dominated the interpretations. . . . His hands convey meaning with a clarity one normally associates with the mimes of the Japanese theatre." Harold C. Schonberg, music critic of the New York *Times,* has called him "the most exciting conductor, by far, of his years" and has observed that "the mistakes he makes are mistakes on the right side. He can be reckless, but that is better than being careful."

One of the questions that John Kraglund asked Ozawa in an interview for the Toronto *Globe and Mail* (May 6, 1967) was what he considered the conductor's job to be. Ozawa replied: "To make music, all the members of the orchestra must have the same idea about the music. Only the conductor can decide that one idea, and I think that is his most important job. . . . A good conductor can be judged by how quickly he can use his beat, his method of indicating rhythm and phrasing, to give the musicians a clear idea of his interpretation."

Seiji Ozawa is five feet seven inches tall and has been described as a "slight, handsome young man with tremendous vitality and enthusiasm." He has been compared to a small blackbird or a Beatle-cut hippie. Ozawa's sports include skiing, golf, and tennis. He likes jazz, though he says, "My problem is that I don't know the groups. I hear them mostly on records, then forget the names." He also enjoys rock 'n' roll music and is to be seen dancing the frug at Chicago discotheques when he is in town for the Ravinia Festival. He was married to Kyoko Edo, a concert pianist with whom he occasionally appeared in performances.

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Who's Who in America, 1968-69

PARKS, GORDON (ALEXANDER)

Nov. 30, 1912- Photographer; motion picture director; composer; writer
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Gordon Parks is among the most versatile and wide-ranging of American photographers. As a staff photographer for *Life* magazine, from 1948 to 1968, Parks was perhaps best known for his searingly realistic photo journalism on such subjects as the oppressive conditions endured by his black brothers in the urban ghettoes. But Parks is also a poet of the camera. "Photographs don't always have to be a record of what is—direct and untarnished by some of the imaginative things a lens and film can do when in the right hands and directed by the right eye and heart," Philip B. Kunhardt Jr., assistant managing editor of *Life,* has written. "Photographs can be created images—a mood, a flash, a flavor—and for decades Gordon Parks has been a pioneer and innovator in this sort of creative photography, first in the world of fashion, then with his poetic interpretations of literature, of places, of times." In June 1968 Parks signed a contract with Warner Brothers-Seven Arts to direct four motion pictures, the first of which is a screen version of *The Learning Tree* (Harper, 1963), a novel by Parks based on his own youth in a small Kansas town. The photographer-director is also the author of *A Choice of Weapons* (Harper, 1966), an autobiography of his life between sixteen and thirty-two.

The youngest of fifteen children in a poor farm family, Gordon Alexander Parks was born on November 30, 1912 in Fort Scott, Kansas. His father, the late Andrew Jackson Parks is remembered by Parks as "a good, quiet man." "I'd ride with him a lot [herding cattle]," Parks recalled for Joseph Wershba in the New York *Post* (September 13, 1963). "The kind of moustache I wear now is the kind he had." Elsewhere he has said that during his entire childhood his father spoke no more than a few thousand words to him: "I loved him in spite of his silence. Momma and Poppa had filled us with love and a staunch Methodist religion. . . . The love of this family eased the burden of being black."

Parks's mother, Sarah (Ross) Parks, a strong, energetic woman who exerted the dominant influence in the family, died when he was sixteen. "My mother had freed me from the curse of inferiority long before she died by not allowing me to take refuge in the excuse that I had been born black," Parks recalled later in life. "She had given me ambition and purpose, and set the course I had since traveled. I didn't know what lay ahead of me, but I believed in myself. My deepest instincts told me that I would not perish. Poverty and bigotry would still be around, but at last I could fight them on even terms. The significant thing was a choice of weapons with which to fight them most effectively. That I would accept those of a mother who placed love, dignity, and hard work over hatred was a fate that had accompanied me from her womb."

After his mother's death, Parks went to live with a married sister, Maggie Lee, in St. Paul, Minnesota.

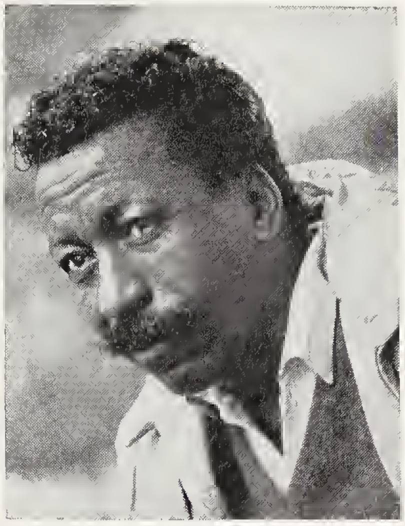
"Now I, at sixteen, considered myself lucky to be alive," he has recalled. "Three close friends of mine had already died of senseless brutality, and I was lucky that I hadn't killed someone myself. . . . I would miss this Kansas land that I was leaving. But . . . it would be impossible ever to forget the fear, hatred, and violence that we Negroes had suffered upon it."

After a few weeks at his sister's home in St. Paul, Parks quarreled with his brother-in-law and was ejected from the household. He lived alone, sometimes without a place to sleep, until his father and some of his sisters moved to St. Paul in the spring of 1929. While studying at Mechanical Arts High School and, later, at Central High School, both in St. Paul, Parks supported himself at a succession of jobs, including piano player in a brothel, waiter in a restaurant, and janitor in a flophouse. There were times, between jobs, when hunger and bitterness drove him to consider robbery, and on one occasion he almost put the thought into action, confronting a trolley conductor with a switchblade knife. "He turned and stared calmly at the blade," Parks has recalled. "I looked back at him, trembling now, with all my mother's warnings coming hot at me. 'Conductor,' I said, 'would you give a dollar for this knife? I'm hungry and I don't have any place to stay.' " The conductor told him to keep the knife and offered him two dollars. "I refused the money, jumped out of the car, and hurried away, more frightened and more ashamed than I had ever been in my life."

Forced by his circumstances to drop out of high school, Parks threw himself into a frenzy of activity in his determination not to be defeated by the conditions imposed on him by his blackness and his poverty. He devoured books in public libraries; he could not read music, but he filled notebooks with his songs, all of them melancholy, expressing his misery; he played semi-pro basketball; and he tried his hand at painting, sculpturing, and writing prose. In October 1931 he collapsed from exhaustion, and for six months he was confined to bed, seriously ill. During his convalescence, he came to realize that "I couldn't escape my fate by trying to outrun it. I would have to take my time from now on . . . and accept the slowness of things that were meant to be slow."

After his recuperation, Parks worked as a busboy, first at the Hotel St. Paul and later at the Lowry Hotel in St. Paul. Larry Duncan, the resident band leader at the Lowry, after hearing Parks play his song "No Love," orchestrated the composition and added it to his group's repertoire. Parks went on tour with the otherwise all-white band late in 1932. After reaching New York, in March 1933, the band broke up, and Parks was left stranded and penniless, in Harlem. He joined the Civilian Conservation Corps in April 1933, and worked at clearing forest land with the federal youth employment agency until July 1934, when he went to live with his wife's family in Minneapolis.

In the late 1930's Parks worked as a railroad porter and bar car waiter. His interest in photography dates from the occasion when, leafing through a magazine left behind by a passenger, he came across a spread of photographs of Okies and other migrant workers taken by Ben Shahn, Carl Mydans, Dorothea Lange, John Vachon, and others working under Roy Stryker at the Farm Security Administration in Washington, D.C. During a stopover in Chicago one afternoon in December 1937 he went to a motion picture theatre where he heard Norman Alley speak and saw the newsreel footage taken by Alley of the sinking of the U.S.S. *Panay*. "The clean documentary approach of his camera had paralleled that of the photographers working under Roy Stryker at the Farm Security Administration. . . ." Parks has related. "Suddenly I became aware of all the things I could say through this medium. I sat through another show, and even before I left the theater I had made up my mind to become a professional photographer." Famed photographers Robert Capa and Bernard Hoffman, whom he met as train passengers, encouraged him in his photographic ambitions.



GORDON PARKS

Parks bought his first camera, a Voightlander Brilliant, for $12.50 in a pawnshop. Two months later, he had his first exhibit, in the window of the Eastman Kodak store in downtown Minneapolis. He began photographing attractive young Negro women of his acquaintance, and the photographs were run, without fee, on the front pages of the Minneapolis *Spokesman* and the Saint Paul *Recorder* each week. Some fashion photographs he did for Frank Murphy's fashionable women's store in St. Paul were seen by Marva Louis, wife of Joe Louis, the heavyweight boxing champion. At Mrs. Louis' suggestion, Parks moved to Chicago, where David Ross, curator of the South Side Community Art Center, provided him with a darkroom at the center in return for occasional photographing of the center's activities. Through Marva Louis, and through contacts at the South Side Community Art Center, Parks soon attracted a lucrative clientele of society women, Negro and white, who wanted their portraits done.

While earning his living doing portraits of society women, Parks spent his leisure time photographing scenes of poverty on Chicago's South Side, a project much closer to his heart. An exhibit of the black ghetto photographs at the South Side Community Art Center in September 1941 won him a Julius Rosenwald fellowship. The award, amounting to $200 a month, gave Parks the freedom to pursue his education in photography as he pleased. He went to Washington, D.C. to work under Roy Stryker at the Farm Security Administration in January 1942, and after a year at F.S.A. he became a correspondent for the Office of War Information. In 1944 he was preparing to go overseas as combat photographer with a company of Negro troops when the assignment was cancelled. A Negro reporter with the O.W.I. told Parks that the rumored reason for the countermanding was that "some Southern gentlemen and conservative Republicans on Capitol Hill . . . don't like the idea of giving this kind of publicity to Negro soldiers." The incident climaxed several instances of bigotry Parks had encountered in Washington. Disgusted, he left the O.W.I. and went to live in Harlem in New York City. "I was among the tired tenements and garbage cans again, . . ," he wrote at the end of *A Choice of Weapons*. "The hawk was over the ghetto—and all around me, black people were buttoned up and hurrying against its fury."

From 1944 through 1948 Parks worked for the Standard Oil Company of New Jersey as a member of a documentary-making team headed by Roy Stryker. In 1948 he did a free-lance article on Red Jackson, a young Harlem gang leader whose trust he had won. *Life* magazine bought and published the article, and soon afterward Parks became a *Life* staff photographer. His assignments for the magazine during the following two decades included pictorial reports on segregation in the South, crime in the United States, and the Black Muslims; biographical studies of Stokely Carmichael, Cassius Clay, and a twelve-year-old Brazilian slum child named Flavio; and a photographic spread illustrating Parks's favorite lines from American poetry.

Beginning in 1954, Parks served as consultant in the filming of several Hollywood productions. In the 1960's he filmed three documentaries on black ghetto life for National Educational Television, and *The Weapons of Gordon Parks,* a television adaptation of his autobiography, narrated by Parks, was presented over the CBS network in April 1968. The first film on his schedule at Warner Brothers-Seven Arts is an adaptation of *The Learning Tree* for which he himself has written the score. His previous musical compositions include a piano concerto, first performed in Vienna in 1953, and three piano sonatas, first performed in Philadelphia, Pennsylvania in 1955.

During the filming of *The Learning Tree* Parks told Gerald Moore in an interview for *Life* (November 15, 1968), "I know I have to keep the audience involved with camera movement even when there is dialogue. But more important to me is to make each camera move begin with a beautiful still picture and to end each scene with a beautiful still picture. But I have to worry what goes on each one of those frames as they move through the camera."

Dick Schaap in the New York *Herald Tribune* (February 4, 1966) observed that Parks wrote *A Choice of Weapons* "with a mixture of warm and chilling detail, . . . with quiet understatement, with controlled bitterness," and most reviewers of Parks's *The Learning Tree* commented on his ability to write of his and his people's sufferings with commendable artistic objectivity. A collection of Parks's photographs, each one accompanied by a poem by him was scheduled for publication by Harper and Row in late 1968. In the preface he prepared for the book, Philip B. Kunhardt Jr. wrote: "That humiliation [suffered by Parks as a young Negro] . . . would have left a lesser . . . man dead in the gutter. . . . But there was always something inside this man—which he forced out of himself, forced to flower and bear fruit—and that was the poet's sense—his eye, his ear, his soul. . . . Read and look at this book and I think you will agree that Gordon Parks's choice of weapons was an important choice for you and me." Parks himself has said: "I had some kind of innate capability to turn the violence and bitterness inside me into work. Maybe that's the reason I've done so many things. When I felt I couldn't say what was inside me in photography, I turned to music or poetry . . . [or] the novel. Maybe the work gets it out of my system without my bashing someone on the head."

A wiry, handsome man, Parks is five feet ten inches tall and weighs 165 pounds. He has brown eyes, graying black hair, and what has been described as a "mournful" moustache. Although restless and intense, he is gentle and quiet in manner and understated in his speech. According to Dick Schaap in the New York *Herald Tribune* article, he is "terribly absent-minded. He forgets his own address, forgets the names of his friends." Parks is a Methodist, a Democrat, and a member of the American Society of Magazine Photographers, P.E.N., the National Association of Composers and Conductors, the Authors Guild, the Urban League, and the National Association for the Advancement of Colored People. His recreations are tennis, skiing, and riding horseback.

Gordon Parks and Elizabeth Campbell, a high fashion model who is the daughter of the late cartoonist E. Simms Campbell, were married on December 15, 1963. They have one child, Leslie. Parks was previously married, in 1933, to Sally Alvis. That marriage ended in divorce in 1961. By it, Parks has three children, Gordon, Toni (Mrs. Jean-Luc Brouillaud), and David. Honors received by Parks include awards from the National Conference of Christians and Jews, the Philadelphia Museum of Art, the Syracuse University School of Journalism, the New York Art Directors Club, the American Society of Magazine Photographers, the Missouri School of Journalism, the Photographic Society of America, and the Rochester Institute of Technology.

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PARKS, ROBERT J(OSEPH)

Apr. 1, 1922- Space project director; engineer
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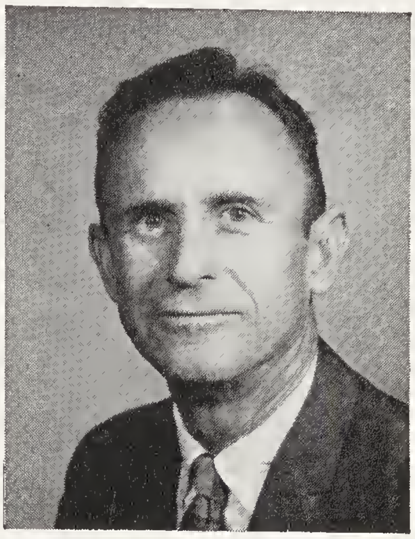
ROBERT J. PARKS

As assistant laboratory director for flight projects at the Jet Propulsion Laboratory of the California Institute of Technology and manager of the Surveyor moon project, Robert J. Parks occupies a key position among American scientists engaged in expanding the frontiers of space. A member of the Jet Propulsion Laboratory staff since 1947, Parks has been called "the father of ballistic missile guidance" because of his pioneering work in that area. Among the major projects that Parks has directed are the flights of *Mariner 2,* which flew past Venus in December 1962 and *Mariner 4,* which photographed Mars in July 1965, and the latter stages of the Ranger project, which resulted in the first detailed photographs of the moon. The highlight of his career was the mission of *Surveyor 1,* which on June 2, 1966 became the first American space vehicle to make a "soft landing" (i.e., at relatively slow speed) on the moon's surface, thus taking a major step toward the goal of manned lunar flights. Dr. James Fletcher, president of the University of Utah and formerly electronics laboratory director of Space Technology Laboratories, has called Parks "one of the great men in the space field."

Robert Joseph Parks was born in Los Angeles, California on April 1, 1922, the son of Joseph Burton Parks, a self-employed petroleum engineer, and of Ruth (Feltz) Parks. His brother, Jerome W. Parks, is an industrial engineer. Because of his father's work, which consisted of designing, setting up, and operating refining and distilling facilities for oil companies, the family often moved within the Southern California area during Parks's early life, much of which he spent at Newport Beach, south of Los Angeles.

Parks traces his interest in science and mathematics back to his junior high school years. He told Shirley Thomas, as quoted in volume 7 of *Men of Space* (Chilton Books, 1965): "To this day, I can remember being surprised when the teacher . . . told me that I had done well and had earned a grade of A in mathematics. It was the first time I had any recognition that maybe I had some talent in that area." His father's interest in radio also played an important role in Bob Parks's choice of a career. During his boyhood he built radio receivers, and one summer he repaired radios on boats in the Newport Beach area, after passing the second-class and first-class radio telephone operator's license examinations without advance preparation. Before he was old enough to qualify for a driver's license he took apart and reassembled an old Model T Ford that his father had given him, without consulting a manual.

At Newport Harbor Union High School in Newport Beach, Parks was active in football and track. His physics and chemistry teachers were impressed by his aptitude for such tasks as repairing the spectrometer in the chemistry laboratory after others had failed. Parks's ambition had been to become a Navy pilot, but when during his senior year three of his friends went to Pasadena to take entrance examinations for the California Institute of Technology, he decided to go along just for a lark. His acceptance marked the beginning of a lifetime career. After graduating from high school in 1940 he entered Caltech, where he excelled in his studies, played foootball, and took part in track events. During his senior year he chose one of the most difficult graduate courses in electrical engineering and passed it with ease. In 1944 he graduated with honors, receiving a B.S. degree in electrical engineering.

Parks entered the United States Army Signal Corps as a private in February 1944. After completing training at officer candidate school and obtaining his commission, he was assigned to take intensive radar training courses at Harvard University and the Massachusetts Institute of Technology. In November 1945 he was sent to Vienna, Austria, to serve with the army of occupation. During his eight months there, he was a member of a battalion that maintained a communication relay system between Vienna and the American sector of Austria. The job was challenging, since Vienna was then completely surrounded by Soviet-occupied territory. In Vienna, Parks met his future bride, Hanne Richter, the daughter of a professor at the Vienna Conservatory of Music. Miss Richter, a translator for United States forces, lived in the Soviet sector, a zone that was off limits to American personnel, but Parks, the communications expert, was able to surmount that obstacle and to succeed in persuading her to marry him. Because of the long delay in his return to the United States that would have ensued if he had tried to bring her home as a bride, they decided that she should come to the United States after Parks had become settled in civilian life.

Discharged from the Army as a first lieutenant in July 1946, Parks became a radio engineer with the Hughes Aircraft Company in Culver City, California, where he worked on the guidance phase of a study of an advanced missile concept. In April

1947, the recently married Parks joined the staff of the Jet Propulsion Laboratory (JPL) at the California Institute of Technology, which since 1958 has been operated by the institute for the National Aeronautics and Space Administration (NASA). Although he had considered returning to graduate school to work towards a Ph.D. degree, he changed his mind after one of his former professors—Dr. William H. Pickering, who later became director of the Jet Propulsion Laboratory—pointed out that his capability equaled that of anyone with a doctorate in his field.

Parks's first assignment at JPL, as an engineer in the guidance and control section, was to design a new guidance system for the Army's WAC Sergeant Missile and the Corporal Missile. The latter became the first tactical ground-to-ground ballistic missile developed by the United States. He designed the system around a radar unit he had worked on at M.I.T. during his military service. Parks was promoted in 1951 to chief of the guidance and control section. His title was chief of the guidance and control division from 1956 to 1958 and chief of the guidance and control department from 1958 to 1960.

During his early years at JPL, Parks was also responsible for applying advanced mathematical techniques to such guidance system problems as multiple input linear filtering, the equation of gyro gimbal systems, optimum demodulation, and the aerodynamic guidance equations and control systems stability for the Corporal. He contributed to the field of communications through his theoretical and analytical work in making optimum use of combined radio measurements and inertial sensors in the guidance systems of ballistic missiles. Parks also took part in the research and development work that preceded the launching of *Explorer 1*, the first earth satellite developed outside of the Soviet Union. From 1957 to 1960 Parks was director of JPL's Sergeant program, directing and managing research and development work on the Sergeant weapons system, an all-inertially guided second-generation missile put into operation by the Army in 1960.

From 1960 to 1962 Parks served as director of JPL's planetary program, a project designed to study the best means of taking advantage of the opportunity predicted for 1962, when Mars and Venus would be in an especially favorable position for scientific investigation. Since 1962 Parks has been assistant laboratory director for flight projects at JPL, with responsibility for both lunar and planetary projects. As director of the planetary program Parks headed some 700 persons working on the Mariner project—an advanced interplanetary probe for the exploration of Venus and Mars. The first Mariner spacecraft, launched on July 22, 1962, failed in its objective of approaching Venus, but *Mariner 2*, launched on August 25, 1962, flew past Venus on December 14, 1962. Although the closest the vehicle came to Venus was 21,648 miles—instead of 10,000 miles, as originally planned—the flight was considered a success. Through the instruments it carried, *Mariner 2* sent back to earth important information, including evidence that the temperature of Venus was far too high to sustain life. Parks also took charge of the successful flight of *Mariner 4*, launched on November 28, 1964, which flew past Mars on July 14, 1965, coming as close as 6,118 miles. The twenty-one close-up photographs that the spacecraft sent back to earth yielded a wealth of previously unknown data about the planet.

After becoming assistant laboratory director for flight projects at JPL, Parks shouldered responsibility for the later stages of the Ranger project—a series of probes begun by NASA in 1961 to study the characteristics of the moon, in preparation for the manned lunar flight program, Project Apollo. The first five Ranger flights, undertaken before Parks became associated with the project, had failed. Although *Ranger 6*, launched on January 30, 1964, had started out on an apparently perfect flight, a failure of equipment sent it crashing into the moon before any photographs could be taken. After studying the probable causes of the series of failures, the Ranger project, under Parks's supervision, succeeded in its next three missions, which produced photographs of three regions of the moon. *Ranger 7*, launched on July 28, 1964, crash-landed in the area called, *Mare Cognitum* (The Known Sea); *Ranger 8*, launched on February 17, 1965, made its impact on the moon in *Mare Tranquillilatis* (Sea of Tranquility); and *Ranger 9*, launched March 21, 1965, landed in the crater Alphonsus, not far from the center of the lunar surface. The three Ranger flights—each of which took less than three days—resulted in some 20,000 photographs, with details giving as much as 1,000 times the magnification provided by telescopes on earth. Scientists decided, however, that more accurate data were needed for a true picture of the consistency of the moon's surface. That consistency was to be investigated by the more elaborate Surveyor spacecraft, which would be capable of lunar soft-landing missions.

In 1965 Parks was appointed Surveyor project manager, with responsibility for the overall construction of the Surveyor spacecraft and for the mission of *Surveyor 1*. The success of the Surveyor project was regarded as being particularly important, since the successful soft landing on the moon of the Soviet Union's *Luna 9* spacecraft in February 1966 seemed to have given the Russians a lead in the race for the moon. Furthermore, in view of past failures, some Congressmen threatened to withhold funds if the first Surveyor flight failed.

Constructed for NASA by the Hughes Aircraft Company, *Surveyor 1* was one of the most complex space vehicles ever launched. Once described as a "three-legged robot," it was equipped with a "closed loop system" designed to lower it to the moon's surface, at a velocity of only eight miles per hour, for a soft landing. The system included radar apparatus, to sense the flight path, altitude, and speed; a computer, to interpret those data; and solid-fuel braking rockets, which received instructions from the computer. The primary purpose of the first soft lunar landing was to prove the feasibility of such landings. If it met with success, later space vehicles would be designed to carry out more complex scientific missions.

Surveyor 1, with Parks as mission director, was launched from Cape Kennedy on May 30, 1966.

Sixty-three hours and thirty-six minutes later, on June 2, 1966, it made a perfect soft landing on the moon, coming down almost precisely on its designated target. Between the time of its landing and the beginning of the lunar sunset on June 14, 1966, 11,237 high-resolution photographs of the moon's surface were sent to earth. The pictures were taken by a television camera aimed at a mirror mounted above it and revolving 360 degrees, thus permitting it to obtain a full sweep of the lunar surface. The camera receives its power from a solar panel that converts the sun's rays into electrical power. Robert F. Garbarine, NASA's deputy for space science and applications, said: "This, in my opinion, puts the Surveyor program ahead a year. We thought it would take three or four flights to get the craft operational."

Five more Surveyor missions, of which three succeeded, were undertaken by JPL in 1966 and 1967. The failure of *Surveyor 2*, launched on September 20, 1966, was followed, on April 19, 1967, by the successful soft landing on the moon of *Surveyor 3*, which sampled the texture of the lunar surface with a mechanical digging tool. Another failure, that of *Surveyor 4*, launched on July 14, 1967, was offset by the success of *Surveyor 5*, which, after landing on September 10, 1967, sent data on the chemical composition of the moon's soil back to earth, and *Surveyor 6*, which landed on November 9, 1967 and a few days later made the first rocket-powered takeoff from the moon's surface, rising ten feet and landing eight feet from its original site. NASA officials made more funds available to JPL and to the Hughes Aircraft Company, which continued to build the spacecraft for the experiments. On January 9, 1968 *Surveyor 7* made a soft landing on rugged terrain, concluding the program of mechanized reconnaissance for a manned landing.

Concurrently with his work for JPL, Parks served in 1957-58 as a consultant to the technical advisory panel on aeronautics in the Office of the Secretary of Defense and as a member of the ad hoc group on solid propellants of the Navy's ordnance bureau. In 1959 he was a consultant to the Advisory Research Projects Agency's ad hoc panel on the communications satellite for the Institute of Defense Analysis. He served on the guidance and control committee of the American Rocket Society in 1961 and on the technical committee on atmospheric flight mechanics of the American Institute of Aeronautics and Astronautics in 1963. Parks is a member of the Institute of Electrical Engineers and of Tau Beta Pi and Sigma Xi fraternities. Patents were issued in 1965 for a guidance and control system that he invented with William H. Pickering, and for a range control system for guided missiles, on which he collaborated with James D. Burke and R. M. Stewart. In addition to his many technical reports for professional journals, Parks has contributed to the *Handbook of Astronautical Engineering* (McGraw-Hill, 1961) and to other books. He and J. N. James were corecipients in 1963 of the Louis W. Hill Space Transportation Award and the NASA Public Service Award. The Air Force Association of the State of California designated him Aerospace Industry Man of the Year for 1966.

Robert J. Parks and Hanne Richter—whose full maiden name is Johanna Maria Hedwig Louise Richter—were married on March 15, 1947. With their three sons, Robert Richter, Gary Steven, and John Randolf, they live in La Canada, near Pasadena, in a large home overlooking the San Gabriel Valley and the Pacific Ocean. Parks is five feet eleven inches tall, weighs 150 pounds, and has brown eyes and graying hair. His associates have praised his modesty, straightforwardness, self-discipline, and levelheadedness under tension. He normally works sixty or seventy hours a week, and during flight missions generally works around the clock. Parks prefers small groups to large gatherings, but although not given to small talk, he is a good conversationalist. He drives to work in a Porsche sports car. For outdoor exercise and relaxation, Parks takes his family skiing in Aspen, Colorado and water-skiing in the Pacific. To correct a knee problem, he has built a pair of orthopedic skis. He also enjoys tennis and soaring, and in 1967 he received his pilot's license. Parks is a Republican and a Protestant. He sees as the basic challenge of life, according to Shirley Thomas, "to understand as much of this world and the universe as we possibly can."

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PARSEGHIAN, ARA (RAOUL) (par-sēg'yen)

May 21, 1923- Football coach
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Under Ara Parseghian, the glorious tradition of Rockne and Leahy has at long last returned to Notre Dame football. Since becoming head coach at the Roman Catholic university in South Bend, Indiana in 1964, Parseghian has guided the fabled Fighting Irish to five consecutive winning seasons, one national championship, and a consistent rating at or near the top in collegiate football. Parseghian began his coaching career at Miami (Ohio) University, and before going to South Bend he was head coach at Northwestern University.

The second of three children, Ara Raoul Parseghian was born in Akron, Ohio on May 21, 1923 to Michael Parseghian, an immigrant from Armenia, and Amelie (Bonneau) Parseghian, a French woman whom the father had met and married while serving with the United States Army in France during World War I. The Parseghians had cultural aspirations and hoped that their sons would excell in the arts. Ara was one of the quietest boys in his neighborhood, but, probably partly in defiance of the "sissy" mold he felt his parents were trying to impose on him, he was also one of the toughest. In grade school he went around picking fights with

ARA PARSEGHIAN

bigger boys, and at South Akron High School he joined the football team despite the opposition and pleading of his mother. Playing with the varsity in his junior and senior years, he displayed the same intense determination to excell that he brought to anything that he has ever set his mind or heart on. He is remembered at the high school, in the words of a writer for *Time* (November 20, 1964), as "a kind of Jack Armstrong."

Upon graduation from high school, Parseghian enrolled at the University of Akron but left after a few months to enlist in the United States Navy, where he spent two wartime years. He won a starting fullback assignment with the Great Lakes Naval Training team, but he injured an ankle just before the season opened and did not play. Following his discharge from the Navy, he entered Miami University at Oxford, Ohio. Sid Gillman, Miami's football coach, advised Parseghian, who was studying business administration, to work instead for a degree in education, which he would need if he ever wanted to coach. Parseghian did not then envision himself becoming a coach, but he changed his major anyway, just in case. Playing halfback for Miami, Parseghian in his senior year led the team to an undefeated season and won for himself Little All-America honors and a successful tryout with the professional Cleveland Browns.

Parseghian was six semester hours short of his degree when he left Miami University for the Cleveland Browns in 1947. As a starting-lineup halfback for the Browns, he earned the nickname "Hardnose," because of the dauntlessness with which he threw himself into physical contact and bore up under physical pain. As quoted in *Time* (November 20, 1964), Paul Brown, then coach of the Browns, has recalled: "He had a bad ankle. He'd hurt it and I'd take him out of the game and next thing you know, he'd be limping up and down the sidelines until he could walk on it again. Then he'd beg me to put him back in."

In the second game of his second season with the Browns, Parseghian sustained a hip injury that ended his playing career. Turning to coaching, he became assistant to Woody Hayes at Miami University in 1950, when he guided Miami's freshman team through a 4-0 season. He became head coach at Miami the following year, when Hayes moved on to the head coaching job at Ohio State. During their five years under Parseghian, the Miami Redskins captured the Mid-American Conference championship twice and finished second three times. Parseghian's overall record at Miami was thirty-nine victories, six defeats, and one tie. Among the more memorable victories was a 25-14 David-Goliath upset of the Northwestern University team in 1955. The following year Parseghian was appointed head coach at Northwestern.

When Parseghian arrived at Evanston, Illinois, the Northwestern Wildcats were at the bottom of the Big Ten conference. They had lost twenty-seven of their last thirty-one games and had not won a single game in 1955. Under Parseghian they improved noticeably, winning thirty-six games, losing thirty-four, and tying one during eight seasons.

Among Parseghian's triumphs at Northwestern were four consecutive victories over Notre Dame University. The Fighting Irish were in those years at the nadir of a decline that had begun when Frank Leahy retired as coach at South Bend in 1953. As Leahy's successor, Terry Brennan compiled a record that was good—thirty-two wins and eighteen losses—but not good enough for votaries of the Rockne legend. The Irish declined further under Joe Kuharich, losing twenty-three out of forty games between 1959 and 1962. While the team looked for a new coach in 1963, Hugh Devore, now assistant athletic director at Notre Dame, filled in at the helm, and the Irish hit bottom, losing seven games and winning two.

Persuaded by the trouncings it suffered at his hands that Parseghian was the coach it was looking for, Notre Dame offered him a contract. Parseghian was happy and secure in his job at Northwestern, but the task of rebuilding the Fighting Irish and restoring Notre Dame to its former glory on the gridiron was a challenge that he could not resist. "I have this tendency," he explained to Marvin Kitman for the *Saturday Evening Post* (November 28, 1964), "to leave good things behind and go on to other things that are attractive because they're tough. . . . I said to myself, 'If I don't have the courage to take this job, then am I worthy of the one that I have?' "

Parseghian arrived at Notre Dame, which is run by the priests of the Congregation of Holy Cross in South Bend, in January 1964 and began preparing for the season that was then eight months off. He spent hour after hour studying films of the Notre Dame games of the year before, analyzing the team's strengths and weaknesses. With only sixteen lettermen returning for spring training, he looked for potential that might be developed in the other players he had inherited. As first-string quarterback he chose John Huarte, who had played only five minutes as a sophomore and forty-five minutes as a junior and had not yet won his varsity letter. By another stroke of insight, he converted Jack Snow from halfback to split end.

In the 1964 season Notre Dame won nine games, losing only to the University of Southern California, 20-17, in the final minutes of the final game. Huarte won the Heisman Trophy as the outstanding collegiate player of 1964, and both he and Snow were selected for the All-America team. Notre Dame was ranked number three in the nation at the end of the season, and was awarded the MacArthur Bowl by the Football Hall of Fame as the outstanding collegiate team of 1964. Parseghian shared Coach-of-the-Year honors with Frank Broyles of Arkansas University. Concerning the radical change wrought in the Fighting Irish by Parseghian, team captain Jim Carroll commented: "He taught us pride and he showed us confidence."

Most football experts rated Notre Dame number one as the 1965 season was about to start. In the second game of the season, however, the team was upset by Purdue, 25-21. It won its next six games but finished with a 12-3 loss to Michigan State and a 0-0 tie with Miami University of Florida. The biggest deficiency that season was the lack of a passing quarterback. Notre Dame attempted just eighty-nine passes in ten games, and completed only thirty-six.

Meanwhile, Parseghian had embarked on a wide-scale search for new talent and had recruited a number of excellent prospects. Two of the best, quarterback Terry Hanratty and end Jim Seymour, played their first varsity game against a strong Purdue University team at the opening of the 1966 season and paced the Irish to a 26-14 victory. Hanratty completed sixteen passes for 304 yards. Seymour caught thirteen of those passes for a total of 276 yards. Notre Dame swept undefeated through its next seven games, surrendering only fourteen points. The ninth game of the season, against Michigan State, which also had a spotless record, ended in a 10-10 tie, and Parseghian was widely criticized for playing conservative football in the last few minutes instead of gambling for a victory. "We were out to win the national title," he explained after the game. "A tie would preserve our number one ranking and next week's game with Southern California will clinch it." Notre Dame did defeat Southern California, finishing the season as the top-ranked team in the nation.

With Hanratty and Seymour back in the lineup, Notre Dame was still rated number one in preseason polls in 1967. But it lost its second game of the season, to Purdue, and also its fourth game, to Southern California. Winning the last six games, it finished with an 8-2 record, to earn a rating among the top five teams in the country. Many veteran observers looked forward to the 1968 season, predicting that Notre Dame, with Hanratty and Seymour still in the lineup, might well have its best year yet under Parseghian. At the end of the season they finished with an 8-2-1 record.

Joe Doyle, the sports editor of the South Bend *Tribune* and a friend of Parseghian has categorized the coach as "a spirit guy." As quoted by Tim Cohane in *Look* (November 2, 1965), Doyle said: "Like Leahy, he extracts the maximum, without overpowering the players the way Frank did. He is more relaxed, yet just as much in command." Parseghian believes that psychology is a vital part of coaching, but his psychological technique does not place major emphasis on the so-called locker room pep talk. "The game is not won by a pep talk on Saturday," he has said. "It's won by preparation of your club from Monday until game time. If they're not ready on Saturday, you're not going to get them ready by trying to inspire them with a dog-eat-dog sermon on that day." His practice sessions never last more than two hours, but each session is tightly arranged for maximum results. Parseghian takes an active part in practice, personally leading the calisthenics, popping in and out of huddles, running pass patterns and kicking an occasional field goal.

Ara Parseghian lives in South Bend with his wife, the former Kathleen Davis, and their three children. "Before a game," Mrs. Parseghian has revealed, as quoted by William Furlong in *Sports Illustrated* (September 21, 1959), "his tension builds up almost to a point of physical suffering. He has to choke back the tears. I've tried to get him to take tranquilizers but he won't do it. He thinks this suffering is part of the game." He himself has said, "I don't know whether you should inhibit your normal reactions. It's a naturalness." He is five feet ten inches tall and weighs about 190 pounds. He is an intense, handsome man with dark-brown, piercing eyes. He does not smoke and did not start to drink socially until he was in his thirties. He dresses conservatively and impeccably and demands that his players do the same. During the season he works from 6:30 in the morning until 10 o'clock at night. His lunch usually consists of a sandwich at his desk. Parseghian is a Presbyterian.

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PEI, MARIO (ANDREW) (pā)

Feb. 16, 1901- Philologist; writer; university professor
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As a writer and a teacher of philology Mario Pei has celebrated language in scores of books and articles and in hundreds of classrooms as "mankind's most important invention." Of the world's 2,796 spoken languages, he is fluent in four or five, can "stumble around" in about thirty, and has a structural knowledge of some one hundred. In the number of languages that he speaks or understands he is said to be surpassed possibly by only one man, a member of the U.N. Secretariat. Carrying his scholarship lightly, he writes prolifically for both popular and professional periodicals, and the charm and good humor of his style in such books as *The Story of Language* and *The Story of the English Language* has transformed for many readers the study of linguistics from a formidable to a fascinating

MARIO PEI

pursuit. Since 1937 Pei has been teaching at Columbia University, for the past sixteen years as professor of Romance philology.

In discussing the advantages that have helped him to master languages, Mario Andrew Pei has assigned considerable weight to his birthplace, Rome, Italy, and to his highly literate middle-class family background. He was born on February 16, 1901, one of two children of Francesco and Luisa (Ferri) Pei. His sister is Mathilde La Rosa, who translated *Talisman Italian Cook Book* from the Italian. From his mother, Mario Pei acquired a faint trace of a Tusco-Umbrian accent in speaking Italian, but his first language, as he has pointed out, is free of strong dialectal features, and also of excessive class traits.

Francesco Pei was the proprietor of a drugstore in Rome. When his business failed, he moved his family to New York City, where he became director of room service at the Buckingham Hotel. Seven years old at that time, Mario Pei had attended school for two years in Rome. But although he had to begin his schooling again in a new language, he never lost his facility in Italian because his parents insisted upon retaining Italian as the language of the home. He also read books and newspapers in Italian.

At the age of thirteen, on leaving St. John Evangelist Parochial School in New York, Pei won a scholarship to St. Francis Xavier High School in Manhattan. There he enjoyed such sports as basketball, football, and handball and also played chess, although the Jesuit form of training that he received in high school subordinated extracurricular activity to "fundamentals" that included four years of Latin, three and a half years of Greek, and three years of a modern foreign language. The language he chose was French.

Recording his own linguistic history in a chapter of *How to Learn Languages and What Languages to Learn* (Harper, 1966), Pei wrote that he could take credit only for putting his God-given "native equipment" to use: "I have a good ear for music and for language . . . coupled with an analytical, logical, quasi-mathematical mind, and ability in grammatical coordination." When he graduated from high school in 1918, however, he enrolled in evening courses in science and mathematics at the City College of New York, intending to become an engineer. At the end of a year he felt that he was more naturally inclined toward languages than engineering and switched to a candidacy for a B.A. degree.

During his first two years at C.C.N.Y., Pei also taught the sixth grade in St. Francis Xavier Grammar School. In 1920 he went to Cuba as a private tutor to the three nephews of President Mario Menocal. He taught his pupils several subjects, including English and French, while they taught him colloquial Cuban Spanish and *jai alai*. After returning to New York City he held positions as a language instructor at the Fordham Preparatory School in 1921 and the Franklin School in 1921-22. For the next fourteen years he taught languages at C.C.N.Y. and its preparatory school, Townsend Harris High School. He remained a student at C.C.N.Y. until 1925, when, graduating as a member of Phi Beta Kappa, he obtained his B.A. degree *magna cum laude*.

Over a period of years by studying on his own Pei was able to read many of the classics in their original language—in Spanish, Russian, German, Hebrew, and others. He had at first been drawn to language study by literary and cultural interests, but gradually his primary concern became linguistics itself. He took graduate courses at Columbia University in several ancient and medieval languages, including Sanskrit, Gothic, Old Church Slavic, Old French, and medieval Romance dialects. For his Ph.D. degree, awarded in 1932, he submitted as his dissertation *The Language of the Eighth-Century Texts in Northern France*. His continuing fascination with early French philology led to two other books, ancillary to the bulk of his work: *French Precursors of the "Chanson de Roland"* (Columbia Univ. Press, 1948) and *Swords of Anjou* (Day, 1952), a scholarly historical novel praised for its vigorous narrative and authentic re-creation of the medieval spirit.

In 1937 Pei began teaching at Columbia University as assistant professor of Romance languages. He advanced to associate professor in 1947 and since 1952 has held the post of professor of Romance philology. He deplores the "publish-or-perish" policy that compels a college professor to prove his worth as a researcher and writer in his field of specialization, sometimes by neglecting a true aptitude for classroom teaching. For Pei, himself, however, the combination of writing and teaching has obviously been harmonious. The first book that he published after joining the Columbia faculty was *The Italian Language* (Columbia Univ. Press, 1941; Vanni, 1954).

World War II required Pei both to put into practical use his knowledge of many of the world's major languages and to expand that knowledge. As a consultant to the Office of Strategic Services and the Office of War Information, he collaborated on linguistic projects connected with the defense effort. For the Coordinator of Inter-American Affairs he prepared a series of English radio lessons designed for Spanish-speaking people in Latin America. Other government agencies later adapted the lessons for use in European, Asian, and African countries.

At Columbia during the war Pei took on, in addition to his courses in Romance linguistics, a thirty-seven-language course for servicemen called "War Linguistics," from which he later developed his "The World's Chief Languages" course. His book *Languages for War and Peace* (Vanni, 1943), a practical detailed guide to seven major, or key, languages and a concise description of some thirty minor languages, was also retitled *The World's Chief Languages* in its third edition (1946).

With the publication in 1949 of *The Story of Language* (Lippincott; revised edition, 1965) Pei moved into the front rank of scholars who have the art of making technical information understandable and enjoyable to the nonspecialist. The sounds and structure of languages, their family relationship, dialects, jargon, and slang are among the matters that Pei dealt with in his book, which he introduced at a press conference conducted in eight languages. It became a Book-of-the-Month Club selection in 1950 and fared well in its critical reception. Albert Guerard regarded it in the New York *Herald Tribune Book Review* (November 6, 1949) as one of "the most comprehensive and best balanced" of the many introductions to linguistic studies. He went on to say, "It is also the most accessible to the educated layman, the freest from pedantry and jargon. Its courteous simplicity shows no trace of that condensation which mars so many 'popular' books." One of those impressed by Pei's readability was Bernard Shaw, who also said that the professor's "prodigious memory and knowledge" reminded him of Isaac Newton. In *All About Language* (Lippincott, 1954) Pei summarized for young people some of the material presented in *The Story of Language.*

The Story of English (Lippincott, 1952), Pei's companion volume to *The Story of Language,* traces the growth of English from its tribal, Anglo-Saxon beginnings to its predominance today as a cosmopolitan language. A new edition, published in 1967 under the title *The Story of the English Language,* contains revisions affecting about 40 percent of the material and includes a discussion of the dangers of excessive liberalism in linguistic matters.

The need for a universal language to help promote friendship among nations is a subject that Pei has explored repeatedly in his books. He studied in full detail the problems involved in establishing a common language in *One Language for the World and How to Achieve It* (Devin, 1958), copies of which he sent to heads of state of countries throughout the world. He urged that all children be taught a common tongue, beginning in kindergarten, in addition to their native language. Preferring a constructed language, like Esperanto, to an established language, he pointed out that growing nationalism in many parts of the world is subordinating such widely used languages as English and French to native languages. He has often argued that irregularity of spelling presents a drawback to the acceptability of English as a universal language. Spelling reform is one of the controversial and challenging aspects of language that Pei tackled in *The Many Hues of English* (Knopf, 1967).

Several of Pei's books deal with the learning of languages, including *Language for Everybody; What It Is and How to Master It* (Devin, 1956) and his recent *How to Learn Languages and What Languages to Learn,* both of which contain a wealth of linguistic information along with practical help in language learning. He was the compiler and director of Vanni's World Language Series (1943-44), dealing with Portuguese, English, French, Russian, and other major languages. He collaborated with other specialists on Holiday Magazine Language Series (Harper, 1957-59), comprised of *Getting Along in French* and companion guides for travelers and tourists wanting to get along in Italian, Spanish, German, Portuguese, and Russian. In *Talking Your Way around the World* (Harper, 1961) he also profiled Chinese among the languages important in international travel.

Professor Pei's other books about language include *A Dictionary of Linguistics* (edited with Frank Gaynor, Philosophical Library, 1954); *Our Names, Where They Come From and What They Mean* (with Eloise Lambert, Lothrop, 1960); *The Families of Words* (Harper, 1962); *Voices of Man* (Harper, 1962); *Invitations to Linguistics* (Doubleday, 1965); and *Language Today* (Funk, 1967). He is also editor of *Language of the Specialists* (Funk, 1966).

In his books intended for the general reader Pei escapes a dry-as-dust conglomeration of facts partly because he writes in a lively style and partly because he pays attention to the cultural and sociological implications of language. He has expressed his interest in people and social problems in several books dealing with nonlinguistic problems. At the conclusion of World War II he wrote *The American Road to Peace* (Vanni, 1945), in which he outlined a plan to end all war by means of a world constitution, modeled largely on the United States Constitution. With a similar simple appeal to practicality he proposed in *The Consumer's Manifesto* (Crown, 1960) the establishment of the United Consumers of America as a third force to protect consumers' rights in the clashes between labor and industry that result in an ever-increasing spiral of prices. Language was only one of the many ingredients that Pei examined in *Our National Heritage* (Houghton, 1965), an analysis of the characteristics of immigrant groups in the United States and their contributions to America's "multiform, multicolored" culture. In *The America We Lost: The Concerns of a Conservative* (World, 1968), he voices his rightist disagreement with some liberal concepts of progress and sounds an alarm over present governmental trends in the United States.

Many of Pei's readers have caught his infectious enthusiasm for languages through his articles in such mass-circulated magazines as *Holiday,* the *Saturday Review, Saturday Evening Post, Reader's Digest, Good Housekeeping, Coronet, Town and Country,* and the New York *Times Magazine.* He has also contributed to scholarly periodicals and has served as associate editor of *Modern Language Journal, Symposium,* and *Romantic Review.* His professional organizations include the Modern Language Association, the Linguistic Circle of New

York, the American Association of Teachers of French, the American Association of Teachers of Italian, and the American Association of Teachers of Spanish. In 1958 the Italian government awarded him the Cavaliere Ufficiale dell'Ordine al Merito della Repubblica Italiana, and in 1960 the Unico Club of Brooklyn presented him with its Oscar for Literature. He has also won the George Washington Honor Medal of the Freedoms Foundation. His political party is the Republican.

On June 25, 1924 Mario Pei married Pearl Glover, a pianist. He became a naturalized citizen of the United States in 1925. In *Back to Abnormal* (1963) Caskie Stinnett described Pei as "a heavy-set man with a handsome, jovial countenance and a ready smile." He is six feet tall, weighs 215 pounds, and has brown eyes and a bald head. Pei once characterized himself as "warmhearted by nature." His recreations are playing chess, bridge, and table tennis and traveling.

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PENFIELD, WILDER (GRAVES)

Jan. 26, 1891- Neurosurgeon; educator; author
Address: b. Montreal Neurological Institute, 3801 University, Montreal, P.Q., Canada; h. 4302 Montrose Ave., Montreal 6, P.Q., Canada

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Dr. Wilder Penfield, the founder of the Montreal Neurological Institute, is best known for his contributions to the neurosurgical treatment of brain injuries, particularly those causing epilepsy. But Penfield is a Renaissance man with interests and accomplishments ranging into literature, education, and geriatrics. In addition to his work during three decades at the institute and at McGill University, Penfield wrote, among other books, the novels *No Other Gods* and *The Torch*. A champion of the idea that older people should embark on second careers, he has busied himself since his retirement in 1960 with his writing, with lecturing at universities and other institutions around the world, and with the presidency of the Vanier Institute of the Family, which is devoted to promoting better education in the home as an answer to juvenile delinquency and other social problems involving or reflecting a lack of discipline or social control.

Wilder Graves Penfield, one of three children of Charles Samuel and Jean (Jefferson) Penfield, was born in Spokane, Washington on January 26, 1891. His brother, Herbert, and his sister, Ruth, are dead. His father, a physician, died when Penfield was a boy, and his mother, a writer and Bible teacher, supported the family with the help of his maternal grandfather. Penfield attributes his humanitarian zeal to the early influence of his mother, described as "a very intelligently religious woman." He was educated at the Galahad School, a small private institution in Hudson, Wisconsin, where his mother had secured a job as a housemother. There he took part in debating and played football, baseball, and basketball. He recalls that during this period he developed the ambition of becoming a Rhodes Scholar after hearing his mother describe a lecture that she had attended about Rhodes scholarships.

Upon graduating from the Galahad School in 1909, Penfield entered Princeton University, where his interests seemed for a time to be centered primarily around football. He also took part in wrestling, was active in the student self-help program, performed various odd jobs to help meet his expenses, and served as president of his class. Although he originally had no particular inclination to follow his father's footsteps into the medical profession, his fascination with the biology lectures of Professor Edward Grant Conklin at Princeton, along with his long-standing desire to help his fellow man, motivated him to consider a career in medicine. Meanwhile, he continued to play football, and he so distinguished himself playing tackle in his senior year that upon his graduation with a B.Litt. degree in 1913 he was recalled to Princeton as football coach.

From 1914 to 1916 Penfield studied on a Rhodes scholarship under Sir William Osler at Oxford University in England, and during breaks in his study he went to France to serve as a dresser at a military hospital. In 1916, the same year in which he received his B.A. degree at Oxford, he was crossing the English Channel on the British ship *Sussex* when the ship was torpedoed by a German submarine. Eighty passengers were killed and Penfield was wounded. After his recovery, he returned to France and served as a dresser at an American Red Cross hospital in Paris.

Upon his return to the United States, Penfield studied at Johns Hopkins University in Baltimore, which conferred an M.D. degree on him in 1918. Resuming his studies on the Rhodes scholarship at Oxford the following year, he worked with Sir Charles Sherrington and under his influence decided to devote himself to neurosurgery. In 1920, upon receipt of his B.Sc. and M.A. degrees at Oxford, Penfield obtained a Beit Memorial research fellowship at the National Hospital in London, where he studied neurology and pathology with Godwin Greenfield and Sir Gordon Holmes.

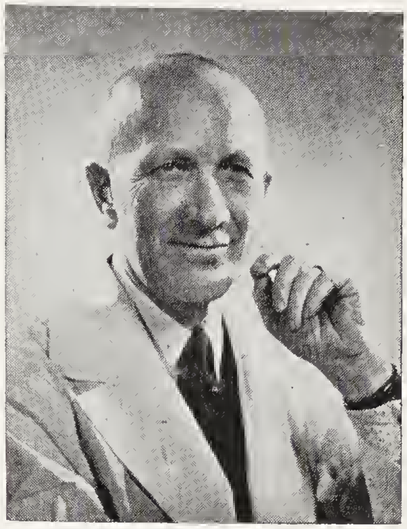
Lack of money compelled Penfield to return home in 1921. Rejecting a lucrative position as a surgeon at the Henry Ford Hospital in Detroit—because it would afford him no opportunity for research—he accepted a post as associate in surgery at Columbia University, and he became an assistant professor at Columbia in 1926. Simultaneously with his work at Columbia, from 1921 to 1928, he was associate attending surgeon at Presbyterian Hospital, and he founded the Laboratory of Neurocytology there in

1924. He also served as assistant neurologist at the Vanderbilt Clinic, from 1924 to 1928, and as assistant surgeon at the New York Neurological Institute, from 1925 to 1928. Intermittently during the same period he studied abroad, observing at firsthand the techniques of Santiago Ramón y Cajal and Pio del Rio Hortega in Madrid and Otfried Foerster in Breslau, Germany and applying them to his own research in the healing of brain wounds.

At the request of Dr. Edward Archibald of McGill University in Montreal, Canada, Penfield went to Montreal in 1928 as associate professor of neurosurgery at McGill and neurosurgeon at the Royal Victoria and Montreal Ceneral hospitals. He became a full professor at McGill five years later. In Montreal, Penfield perfected his surgical operation for severe epilepsy. The operation, adapted from a procedure introduced by Foerster in Berlin, consists of exposing a section of the brain and palpitating it at one point after another with an electrode. The patient, under a local anesthetic, is fully conscious and reports his sensations to the surgeon at every touch of the electrode. Eventually the damaged cells are found and surgery is performed. A cure is effected in about half of the cases, and in another 25 percent there is a reduction in the number and the severity of the epileptic seizures.

One day in 1931, during an operation on a middle-aged housewife, Penfield's probing electrode touched a spot on one of the temporal lobes. Immediately the woman exclaimed that she was re-experiencing the birth of her child. She described the sights and sounds of the delivery room as though they were occurring at that moment. The same phenomenon, which Penfield calls "experiential response," recurred again and again with other patients. Penfield, as quoted in *Reader's Digest* (July 1958), has explained the phenomenon in layman's terms thus: "Among the millions of nerve cells that clothe parts of the brain there seems to be a thread. It is the thread that has run through each succeeding wakeful hour of the individual's life. When my electrode activates some portion of that thread, there is a response as though the thread were a wire recorder, or a strip of movie film on which are registered all those things which the person selected for his attention in that interval of time."

Penfield, planning to write a general textbook in his field in collaboration with Dr. William V. Cone, decided instead to ask outstanding specialists in the several aspects of the field to contribute chapters to it. The result was a three-volume symposium published under the editorship of Penfield with the title *Cytology and Cellular Pathology of the Nervous System* (Hoeber, 1932). The cooperative project inspired in Penfield the idea of an institute of brain and nervous disorders that would bring together specialists in neurology, neurosurgery, and related sciences. In 1931 Dr. Alan Gregg, director of the division of medical science of the Rockefeller Foundation, approved a grant of over $1,000,000 for the realization of Penfield's project. Known as the Montreal Neurological Institute, it opened in 1934 under Penfield's direction. The institute, occupying a nine-story building on the slopes of Mount Royal, is fully autonomous but works closely with its parent, the McGill College of Medicine, and its neighbor, the Royal Victoria Hospital. It receives patients from all over the world, and its fame in neurological research and treatment brings observers and patients from all over the world.


DR. WILDER PENFIELD

Among the projects directed by Penfield at the Montreal Neurological Institute was an investigation into the "indexing" system that enables the brain to recall a particular word meaning or name among thousands it has encountered. Penfield's hypothesis is that there is located within the upper brain stem a centrencephalic integrating system, a delicate and highly complex "headquarters switchboard" that connects the two hemispheres of the brain and governs conscious awareness and the translation of thought into voluntary action.

While directing the institute, Penfield continued in his posts at the Royal Victoria and the Montreal General hospitals and at McCill University. In addition, from 1942 to 1946 he was chairman of the committee on surgery of the Canadian National Research Council, and in 1945-46 he served as a colonel in the Royal Canadian Army Medical Corps. He directed a number of wartime projects, including investigations into such military-medical problems as motion sickness, decompression sickness, and air-ambulance transport of persons with head injuries. The war period yielded two books by Penfield: *Manual of Military Neurosurgery* (Government Printing Bureau, Ottawa, 1941); and *Epilepsy and Cerebral Localization* (C.C. Thomas, 1941), on which he collaborated with T. C. Erickson.

After the war Penfield undertook a study of epilepsy caused by penetrating wounds of the brain and he worked on the removal of brain scars resulting from birth injuries. He wrote *The Cerebral Cortex of Man* (Macmillan, 1950), with Theodore Rasmussen; *Epileptic Seizure Patterns* (C. C. Thomas, 1951), with Kristian Kristiansen; *Epilepsy and the Functional Anatomy of the Brain* (Little, 1954), with Herbert Jasper; *The Excitable Cortex in Conscious Man* (C. C. Thomas, 1958); and *Speech and Brain Mechanisms* (Princeton Univ. Press, 1959), with Lamar Roberts.

Penfield's second career, as a novelist, began with a story, based on the Biblical tale of Abraham and Sarah, that his mother had begun to write many years earlier. Penfield read the uncompleted manuscript after her death, and he was inspired to do something with the story when, in the course of a wartime medical mission to Moscow and Chunking in 1943, he visited the excavation at Abraham's birthplace, Ur of the Chaldees in Iraq. He completely rewrote the novel, which was published in 1954 by Little, Brown and Company under the title *No Other Gods*.

In 1954, Penfield retired from the McGill faculty. He gave up his post as director of the Montreal Neurological Institute in 1960, retaining the title of honorary consultant. He remained active academically, however, as a visiting lecturer at universities and other institutions around the world. In 1955 he lectured in Moscow and Leningrad for the Academy of Sciences of the U.S.S.R. Two years later he traveled to India to deliver the Colombo Plan medical lectures, and he was personally greeted by Prime Minister Jawaharlal Nehru. In 1962 he received a warm welcome in Peking, where he delivered a series of lectures for the Chinese Medical Association. That same year he was called to Moscow for consultation in the case of the Nobel Prize-winning physicist, Lev Landau, who had suffered severe brain damage in an automobile accident.

Penfield's second work of fiction, *The Torch* (Little, 1960), a biographical novel about Hippocrates, the "father of medicine," is based on on-the-spot exploration in the Aegean Islands. *The Second Career* (Little, 1963) is a collection of essays and addresses by Penfield reflecting the myriad interests and multiple careers of his own life and encouraging others to use retirement as the occasion for a new career. As a Guggenheim Fellow from 1961 to 1964, Penfield undertook a detailed biography of his late friend and associate Dr. Alan Gregg at the request of Gregg's widow. The book, *The Difficult Art of Giving; The Epic of Alan Gregg* (Little, 1967), was characterized by T. B. Turner in *Science* (December 1, 1967) as "a compelling picture of an unusual man."

Penfield serves as president of the Vanier Institute of the Family, created in 1965. Its purpose, according to Penfield, is "to promote and guide education in . . . the home," which is "man's first classroom." In Penfield's view, "the problem of lack of discipline in society, juvenile delinquency, and crime, can best be faced at the level of the family," and "some degree of control for the good of society should be exerted" over the mass media of communication, especially advertising. His views on this subject are presented in his book *Man and His Family*, published by McClelland and Stewart in Toronto in 1967.

Penfield received the Jacoby Award of the American Neurological Association in 1953; the Médaille Lannelongue of the Académie de Chirurgie of France in 1958; the Lister Medal, from the Royal College of Surgeons of England, in 1961; the F.N.G. Starr Award of the Canadian Medical Association in 1965; and the Otfried Foerster Medal, from the German Neurosurgical Association, in 1966. In 1967 he received the Golden Brain Award of the Brain Research Foundation of the University of Chicago and the Family of Man Award presented by the Society for the Family for excellence in the sciences, and he became the first recipient of Canada's $50,000 Royal Bank Centennial Award for his contribution to the fields of neurosurgery and neurophysiology. In April 1968 he was awarded the Triennial Gold Medal of the Royal Society of Medicine in London. His other honors include the rank of Companion in Canada's Order of St. Michael and St. George (1943), the United States Medal of Freedom with Silver Palm (1948), the Legion of Honor (1950), the British Order of Merit (1953), the Greek Gold Cross of the Legion of George I (1964), Companion of the Order of Canada (1967), and honorary degrees and honorary professional society memberships from around the globe, including the American Philosophical Society, the Neurological Society of Estonia, the Academy of Sciences of the U.S.S.R., and the Société de Neurologie de Paris. Penfield is a past president of the Royal College of Physicians and Surgeons of Canada and in 1951 he was president of the American Neurological Association.

Dr. Wilder Penfield and Helen Katherine Kermott, a former teacher from Wisconsin, were married on June 6, 1917. They have four children: Wilder Graves Jr., Ruth Mary (Mrs. Crosby Lewis), Priscilla (Mrs. William M. Chester), and Dr. Amos Jefferson Penfield, who practises medicine in Syracuse, New York. Dr. and Mrs. Penfield have lived in the same unpretentious, but pleasant house for many years and spend weekends and summers on their farm on Lake Memphremagog, near the Vermont border. Of youthful appearance and erect bearing, Penfield is six feet tall, weighs 170 pounds, and has gray hair and blue eyes. He is described in *University: A Princeton Quarterly* (Spring 1966) as having a "mournful" face that lights up with warmth and humor when he smiles. Penfield enjoys playing tennis, skiing, sailing, and farming, and he is an avid reader. In former years, he and his wife frequently read *Hamlet* aloud together for relaxation, and for over forty years he has read Charles Dickens' *A Christmas Carol* to family gatherings at Christmas. Penfield is a Presbyterian. He has been a citizen of Canada since 1934. Penfield is a member of the Faculty Club of McGill University, the University Club and the Mount Royal Club in Montreal, the Century Club in New York City, and the Athenaeum Club in London.

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PERKINS, CARL D(EWEY)

Oct. 15, 1912- United States Representative from Kentucky; lawyer
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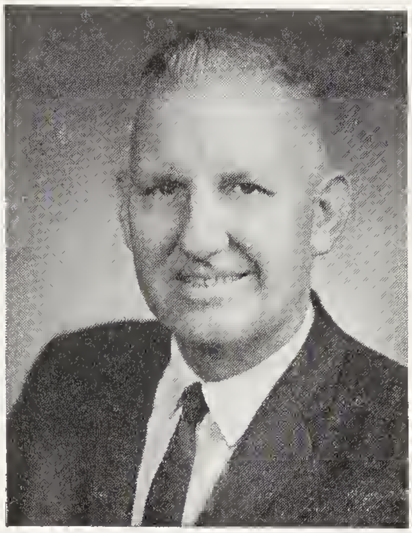
CARL D. PERKINS

On January 9, 1967 a Democratic caucus of the United States House of Representatives named Congressman Carl D. Perkins of Kentucky chairman of the House Education and Labor Committee, replacing Adam Clayton Powell Jr. of New York. Perkins had been the second-ranking Democrat on the committee, to which he was originally appointed in 1949, the year he began his tenure as Representative of Kentucky's Seventh Congressional District. Although Perkins has generally avoided the limelight, he has over the years compiled a record of support for social welfare, education, and civil rights measures, and his positions on such issues have generally coincided with the legislative programs of Presidents John F. Kennedy and Lyndon B. Johnson.

Carl Dewey Perkins was born on October 15, 1912 in Hindman, the seat of Knott County, Kentucky. He is the son of James Elbert Perkins, a lawyer, and Dora (Calhoun) Perkins, a schoolteacher. After attending Knott County grade schools and graduating from Hindman High School, he went on to Caney Junior College. On completing his studies there, he took a job as one of two teachers instructing ninety pupils in a Knott County country school at a monthly salary of $59.60. Perkins managed to shorten the distance to the school—which was eight miles "below Hindman" and "two miles up a creek"—to five miles by crossing a mountain on horseback.

After graduating from the Jefferson School of Law (now part of the University of Louisville) with an LL.B. degree in 1935, Perkins began to practise law. In 1939-40, during the administration of Democratic Governor Keen Johnson, he completed an unexpired term as commonwealth attorney for the thirty-first judicial district. In 1940 he became a member of the Kentucky General Assembly representing the ninety-ninth district. Perkins was elected Knott County attorney in 1941. His legal career was interrupted in 1943, when he entered the United States Army as a private. He took part in battles in northern France, the Ardennes, the Rhineland, and central Europe and was discharged in 1945 in the rank of sergeant. Reelected Knott County attorney, he served in that post until January 1, 1948, when he resigned to become counsel for the department of highways at Frankfort.

On November 2, 1948 Perkins was elected to the United States Congress as Representative of the Seventh Congressional District of Kentucky. He defeated the incumbent Republican W. Howes Meade, capturing 60.5 percent of the vote. His district, which includes the area where he was reared, comprises twenty-two counties in the easternmost part of the state, deep in the backwoods. It is part of the economically depressed Appalachian region, which is predominantly rural, with some industrialization. The district has few community resources such as nursing homes, foster homes, or institutions for the aged. In recent years the population has been steadily decreasing, because the young and more resourceful head north, leaving the elderly, unemployed, and illiterate behind. Labor interests in the Seventh District are mainly represented by the United Mine Workers, the dominant political influence in the area.

During his first year in Congress, Perkins was appointed to the House Education and Labor Committee, and he soon became known as one of its most hard-working and dedicated members. His voting record in the Eighty-first Congress included support for the National Housing Act of 1949 and the Fair Employment Practices Act, and opposition to the Internal Security Act of 1950. During the Eighty-second Congress he voted for the Immigration and Nationality Act of 1952 and against the Submerged Lands Act, and he introduced a bill to repeal the Taft-Hartley Labor-Management Relations Act. In the November 1952 election, Perkins defeated Republican Curtis Clark by a vote of 53,238 to 38,290. In the Eighty-third Congress he supported a bill to allow the issuance of 217,000 special quota immigration visas, and he unsuccessfully tried to add an amendment to the Submerged Lands Act that would have authorized the use of royalties from resources in submerged lands for educational purposes.

Perkins again defeated Curtis Clark in the 1954 election, this time by a vote of 73,468 to 44,353. Among the measures he supported during the Eighty-fourth Congress were a bill to extend the authority of the President to negotiate trade agreements, the Civil Rights Act of 1956. and increased farm price supports. He was one of the sponsors of the 1956 Library Services Act, providing aid for public libraries in rural areas, and in the same year he helped to draft an impacted areas bill, aimed at giving relief to overcrowded school districts.

In the November 1956 election, Perkins, with 52.4 percent of the vote, achieved a margin of victory narrower than his previous plurality. His Republican opponent this time was Scott Croft. In early January 1957 he was one of twenty-eight

Democrats who presented a program that they claimed represented the views of the majority of House Democrats. The program, whose sponsors later included eighty Congressmen, demanded, among other things, statehood for Alaska and Hawaii, aid to underdeveloped countries, support for the United Nations, federal aid to schools, liberalization of the immigration laws, repeal of the Taft-Hartley Act, extension of the Fair Labor Standards Act, increased social security benefits, and the use of agricultural surpluses for school lunches and other programs. In the voting on key issues in the Eighty-fifth Congress, Perkins supported the Civil Rights Act of 1957 and President Dwight D. Eisenhower's program of military and economic aid to Middle Eastern countries.

In a landslide of 55,756 to 29,505 votes, Perkins defeated E. L. Raybourn in November 1958. His votes on key issues during the Eighty-seventh Congress included support of pay increases for federal employees, the Civil Rights Act of 1960, and the School Construction Assistance Act. Although he voted against the Labor-Management Reporting and Disclosure Act of 1959, he is credited, along with Senator John F. Kennedy and others, with having brought about the liberalization of some of its provisions. In the Eighty-seventh Congress—having defeated his Republican challenger Herbert Rowland by a vote of 82,746 to 64,687 in November 1960—Perkins supported, among other measures, the fair labor standards amendments and the Housing Act of 1961. Several measures introduced by Perkins in 1961—including his bills to establish an adult basic education program, a work-study program, a youth conservation corps, and a local area employment service corps—later served as models for sections of the Economic Opportunity Act of 1964 and other legislation.

Perkins won reelection to the Seventh District Congressional seat in November 1962, defeating Alex Parker Jr. with 56.7 percent of the vote. In 1963 he became chairman of the general education subcommittee of the House Education and Labor Committee, and he was assigned to a second standing committee, the House Administration Committee. In the Eighty-eighth Congress he was credited with being the architect of the Vocational Education Act of 1963. He also supported the Economic Opportunity Act and the Mass Transportation Act, and he was one of eleven Southern Democrats who voted for the Civil Rights Act of 1964.

In the November 1964 election, which resulted in a landslide victory for President Lyndon B. Johnson, Perkins easily won reelection with a vote of 100,929 to 43,921 over Walter Clay Van Hoose. In 1965 he sponsored, and conducted hearings on, the elementary and secondary school bill of 1965 and was credited with having shepherded it through Congress. Perkins lashed out at the United States Chamber of Commerce for its opposition to the bill and charged the chamber with being traditionally hostile to education. In the Eighty-ninth Congress he also supported a 1965 bill to repeal the controversial section 14(b) of the Taft-Hartley Act that permits states to adopt "right to work" laws. He was one of the sponsors of the 1965 Appalachian Regional Development Act, which provides for a federal aid program for the region. Other legislation supported by Perkins during 1965-66 included the Voting Rights Act, the Food and Agriculture Act, Medicare, the Housing and Urban Development Act, the Traffic Safety Act, minimum wage increases, and the Civil Rights Act of 1966.

On November 8, 1966 Perkins was reelected to his Congressional seat, defeating C. F. See by a vote of 65,522 to 29,541. A caucus of Democratic Congressmen, meeting on January 9, 1967 in closed session, decided to remove Adam Clayton Powell, Jr. from the chairmanship of the House Education and Labor Committee for alleged mismanagement of the committee staff and travel funds. As the second-ranking member of the committee, Perkins was designated committee chairman in a resolution introduced by Morris K. Udall of Arizona and passed by voice vote. The replacement of Powell by Perkins marked the first time since 1925 that a House committee chairman was removed from office and stripped of his seniority.

The House Education and Labor Committee is a permanent committee of the House of Representatives. It had thirty-one members at the start of the Ninetieth Congress. As committee chairman, Perkins has the power to open or close debate, to allot time to speakers, to arrange the agenda, to appoint subcommittees and refer bills to them, and to approve lists of scheduled witnesses. The Education and Labor Committee deals with such diverse subjects as school-lunch programs, vocational rehabilitation, welfare of miners, workmen's compensation for civil servants, and matters concerning such federally sponsored institutions as Howard University and the Columbia Institution for the Instruction of the Deaf and the Dumb and the Blind.

As soon as he took office as chairman of the Education and Labor Committee, Perkins removed a number of former aides of Powell from the committee staff. He systematically reduced all expenditures and introduced a bookkeeping system to account for all public funds spent by the committee. During the first session of the Ninetieth Congress, Perkins conducted hearings on the 1968 authorization for the antipoverty program and cosponsored a bill to extend the National Teachers Corps through 1970. As in previous years, Perkins registered his support of the Administration's Vietnam policy in 1967 by voting in favor of additional funds for the war effort requested by the Defense Department.

Congressman Perkins is one of the few members of Congress with an excellent attendance record over the years. In the Eighty-ninth Congress, he had perfect attendance and voted on all roll calls. Scrupulously honest, he is reluctant to accept political contributions at campaign time, and he refuses to take contributions from members of his office staff. Perkins never uses the Congressional franking privilege for personal mail, and he pays from his own pocket for all personal telephone calls out of the office. "All the money that comes through my hands will be carefully accounted for," he said shortly after becoming committee chairman.

A border state liberal, Perkins is considered one of the "least Southern Southerners," and he has voted almost consistently against a majority of his Southern colleagues. During 1966 he supported the Johnson Administration on some 94 percent of all issues and received a rating of 82 percent from the liberal Americans for Democratic Action. The AFL-CIO gave him a 92 percent score of approval for his performance in the Eighty-ninth Congress. Perkins was reelected in November 1968 to serve in the Ninety-first Congress.

On April 15, 1938 Carl D. Perkins married Verna Johnson, a teacher, who is still active in her profession. Their son, Carl Christopher, was born in 1954. Perkins lives with his family in Alexandria, Virginia, and he also has a home in Hindman, Kentucky. A husky, large-featured man with graying hair, he is considered a "team player" and a non-crusader who likes to work steadily behind the scene. In his column in the Washington *Post and Times Herald* (October 29, 1961), Drew Pearson described him as "a quiet and unpretentious man" who possesses "the same rugged and dedicated approach to public service as another famous Kentuckian—Abe Lincoln." For relaxation he sometimes goes horseback riding in the early morning hours, before starting his workday. Perkins is a member of the Kentucky Bar Association, Veterans of Foreign Wars, and the American Legion. He is a Mason and a Baptist.

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PICKERSGILL, J(OHN) W(HITNEY)

June 23, 1905- Canadian government official
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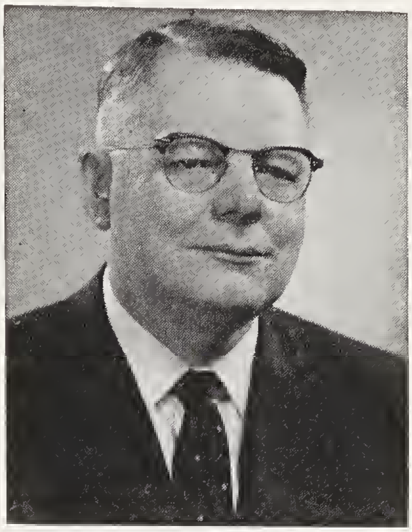
After a distinguished career as a leader of Canada's Liberal party, J. W. Pickersgill retired from politics in 1967 to become the first president of the Canadian Transport Commission, the new regulatory agency that administers the federal laws affecting air, sea, rail, road, and pipeline transportation in Canada. As chief secretary to two Prime Ministers, Pickersgill was the most powerful behind-the-scenes political figure in Ottawa from the late 1930's to the early 1950's. Elected to Parliament in 1953, he served in every Liberal government Cabinet from that time until his retirement.



J. W. PICKERSGILL

John Whitney Pickersgill was born in Wycombe, Ontario on June 23, 1905 to Frank Allan and Sara C. (Smith) Pickersgill. His father, a staunch Conservative, named him Whitney in honor of Sir James Pliny Whitney, a Conservative leader who was then premier of Ontario. The elder Pickersgill, who died of wounds suffered in World War I, was a dairy farmer, and Pickersgill and his younger brothers and sister—Walter, Thomas, Frank, and Jane—grew up on a prairie farm in Ashern, Manitoba. He received his elementary education at the public school in Ashern and his secondary schooling at Tache High School in nearby St. Boniface.

Under his father's influence, Pickersgill remained an adherent of the Conservative party until he became a student of history at the University of Manitoba in Winnipeg. The occasion of his conversion to Liberalism was a speech delivered by Arthur Meighen, then the leader of the Conservative party, at the Winnipeg Rink. "I was a Tory when I went in and a Liberal when I came out," he later explained, as quoted by Peter C. Newman in *Maclean's Magazine* (October 22, 1960). "I felt that Meighen was on the wrong side of three issues—racial tolerance, tariffs, and colonialism. The Tories had not really accepted the implications of self-government. They were reluctant to see Canada become an adult nation."

Pickersgill received his B.A. degree at the University of Manitoba in 1926 and his M.A. there in 1927. On a scholarship from the Imperial Order of the Daughters of the Empire, he studied at New College, Oxford University, England for two years, specializing in nineteenth-century history. He qualified for two degrees at Oxford but was unable to pay the necessary diploma fees. On his return to Canada in 1929 he became a lecturer in European history at Wesley—now United—College in Winnipeg, a United Church of Canada institution affiliated with the University of Manitoba in Winnipeg.

Teaching was satisfying to Pickersgill but the pay at Wesley College was not enough for his needs, particularly after he married. Deciding to turn to government service, he took a competitive civil service examination for a position in the Canadian Department of External Affairs in 1937 and emerged first in a field of 200 candidates. Arriving at Ottawa as a third secretary in the foreign service in the fall of 1937, he was assigned, supposedly temporarily, to the office of Prime Minister Mackenzie King, a post considered onerous by higher ranking foreign service officers.

As filled by Pickersgill, the job of special assistant to King turned out to be more than temporary, and, while it was burdensome, Pickersgill's handling of it created a unique relationship in the history of Canadian government. An eccentric bachelor set in nineteenth-century ways, King was difficult to work with, and his previous assistants seldom lasted more than a few weeks in the job. But Pickersgill was able to adapt to King's style and to work with him even when he disagreed with him. As King's chief speechwriter, he knew the idosyncrasies of the Prime Minister's style as if they were his own. As his secretary, confidant, and all-around factotum, he became indispensable to the Prime Minister, who, as he grew older, leaned more and more heavily on his trusted assistant. Just before King retired in 1948, Pickersgill was a key figure in the negotiations leading to Newfoundland's entry into the Canadian confederation. In the course of the negotiations, Pickersgill won the friendship and gratitude of Joey Smallwood, the premier of Newfoundland, whose support contributed significantly to Pickersgill's political future.

King retired and was succeeded by Louis St. Laurent in November 1948. Under King, Pickersgill, influential as he was, had been treated, as he has said, "as part of the furniture." Under St. Laurent his lot improved. "The obscure fixer of the King era," Peter C. Newman wrote in his *Maclean's Magazine* article, "became the grey eminence of Canadian politics under King's successor." On June 1, 1952 St. Laurent appointed Pickersgill secretary to the Cabinet and clerk of the Privy Council, the highest civil service position in Ottawa. St. Laurent really wanted Pickersgill in the Cabinet itself, but first, in keeping with Canadian political custom, Pickersgill would have to decide to seek election to Parliament. On July 12, 1953, after Joey Smallwood, promising to campaign strenuously foı Pickersgill, persuaded him to run in Newfoundland's Bonavista-Twillingate riding, St. Laurent appointed Pickersgill to the post of Secretary of State, a Cabinet position equivalent to that of Secretary of the Interior in the United States.

Pickersgill won the Bonavista-Twillingate seat in the House of Commons in the elections of August 1953 and remained Secretary of State until July 1954, when he advanced to the Cabinet position of Minister of Citizenship and Immigration. When the Cabinet shift was announced, John A. Stevenson commented in *Saturday Night* (July 17, 1954): "The Ministry of Citizenship and Immigration . . . will offer wider scope for his peculiar talents. So far he has not made much mark as a parliamentarian, as he . . . takes too much pleasure in rather petty party wrangles. But his long apprenticeship as chief secretary under Mackenzie King has given him not only an informed familiarity with national problems and their baffling complications, but also the dexterity of his old master in the arts of political manipulation behind the scenes."

Gauche turns of phrase by Pickersgill have, from time to time throughout his career, stirred controversy. During his tenure as Minister of Citizenship and Immigration, for example, he said in a speech in Victoria, British Columbia: "I don't believe any immigrant . . . is as good as another Canadian baby." What he meant, as he later explained, was that a child born and raised in Canada is automatically adapted to the Canadian way of life in a natural way impossible to the immigrant, but ethnic groups did not interpret the statement thus and vented their ire loudly. Political observers generally agreed, however, that Pickersgill distinguished himself in the Ministry, particularly in his handling of the influx of Hungarian refugees in 1956. "But his main claim to instant front-bench stature," Norman Depoe recalled years later in the Toronto *Globe and Mail* (March 5, 1966), "was his jabbing skill in debate. To an encyclopedic knowledge of the rules—and an almost eidetic memory of speeches made in the House ten or twenty years ago—he adds an instinct for the sudden thrust at the political jugular that can throw the House into an uproar or reduce it to helpless laughter."

In the general election of June 10, 1957 Pickersgill was returned to Parliament by a substantial majority, but the Liberal government was ousted from power and replaced by a Progressive Conservative government under Prime Minister John A. Diefenbaker. As a leader of the Opposition in the House of Commons during Diefenbaker's six years in power, Pickersgill made more than his share of political mistakes. He is said, for example, to have been the author of the no confidence motion offered by Lester Pearson in 1958, which backfired: the Conservatives emerged from the resulting electoral test with the largest Parliamentary majority in Canada's history. But his debating fire in the House of Commons inflicted constant punishment on the Tory government. "Pickersgill takes the floor oftener than any other Opposition member to hurl barbs at Tory ministers," Peter C. Newman wrote in his *Maclean's Magazine* article. "He regularly calls John Diefenbaker 'utterly incompetent' and uses every device to accuse him of lying without actually saying the word, which would be against parliamentary rules."

Pickersgill retained his Bonavista-Twillingate seat in the Canadian House of Commons by majorities of at least two to one in the elections of 1958, 1962, 1963, and 1965. As the result of the general elections of April 22, 1963, Lester Pearson, though his party did not command a clear majority in the Commons, was able to form a government with support from smaller parties. Pearson named Pickersgill Secretary of State, and in the House of Commons Pickersgill became the spokesman for Pearson's government in the bipartisan discussions settling the agenda of the House. He was also the chief electoral officer and the minister in charge of several government bodies, including the Canadian Broadcasting Corporation and the Civil Service Commission.

Appointed Minister of Transport on February 3, 1964, Pickersgill became the government official responsible for Canada's railways; canals, excepting those under the jurisdiction of the St. Lawrence Seaway Authority; marine services, including lighthouse services, steamship inspection, nautical services, and the Canadian Coast Guard; and air services, including maintenance and operation of airports, control of flying operations, meteorological services, and telecommunications and electronic services.

Pickersgill wrote and steered through Parliament the act of February 1967 establishing the Canadian Transport Commission, a central agency designed to bring order to the chaos of federal regulations governing the various modes of transportation in Canada. In September 1967 Pickersgill resigned as Minister of Transport and retired from political life to become chairman of the commission. The new agency replaces the Board of Transportation Commissioners (the railroad regulatory agency), the Air Transport Board, and the Canadian Maritime Commission, and it has, in addition, authority over interprovincial trucking and pipelines. Pickersgill has called attention to the critical shortage of transportation experts. "For a country that depends more than any other on transport," he said, as quoted by Geoffrey Stevens in the Toronto *Globe and Mail* (August 20, 1968), "we devote less time and money than anyone to the economics of transportation."

On July 3, 1936 J. W. Pickersgill married Beatrice Landon Young. She died a year and a half later, and he and Mary Margaret Beattie, a former newspaperwoman, were married on June 23, 1939. They have four children, Jane, Peter, Alan, and Ruth. Pickersgill's clubs are the Rideau, the Five Lakes Fishing Club, and the Cercle Universitaire, all in Ottawa, and his church is the United Church of Canada. Pickersgill is reported to be a thrifty man who carries his money in an old-fashioned black leather clasp purse and buys his suits off the rack in ten-minute expeditions to a department store. He has little social life and no sports or hobbies, although he used to play bridge and sail a schooner.

Pickersgill rises at seven each morning, does his calisthenics, and weighs himself. If the scale indicates more than 190 pounds, he goes on a breadless diet until it drops. According to Peter C. Newman in his *Maclean's Magazine* article, Pickersgill walks to his office, unless someone gives him a ride along the way. During the day he works with the vigor of a much younger man, and at home at night, when he is not sitting quietly with his family, he applies himself to his historical writing. Pickersgill is the author of *The Mackenzie King Record* (University of Toronto Press, 1960; University of Chicago Press, 1961), the first volume, covering the years 1939-1944, of a projected two-volume work. He also wrote *The Liberal Party* (McClelland, 1962), which was published simultaneously in French.

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PINDLING, LYNDEN OSCAR

Mar. 22, 1930- Prime Minister of the Bahamas
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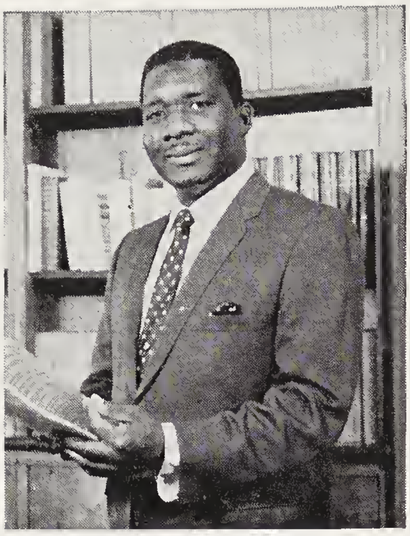
More than 300 years of white rule in the Bahama Islands, whose inhabitants are predominately black, came to an end on January 16, 1967, when Lynden Oscar Pindling was sworn into office as the first Negro Prime Minister of the British colony, along with an all-Negro Cabinet. Pindling also holds the key post of Minister of Tourism and Development of the tropical archipelago, which lies some sixty miles off the southeast coast of Florida. A London-educated lawyer and a leader of the labor-oriented Progressive Liberal party, he has served in the Bahamian House of Assembly since 1956. He has described himself as "a conservative with a social conscience" whose goals are an integrated society, internal independence from Great Britain, and eventual sovereignty.

Lynden Oscar Pindling, the only child of Arnold Franklin and Viola (Bain) Pindling, was born on March 22, 1930 in Over the Hill, the impoverished Negro section of Nassau, the Bahamas. His maternal grandfather, Captain Fred Bain, was a seaman of Mason's Addition, Nassau. In 1925 Pindling's father, a Jamaican schoolteacher, had moved to the Bahamas and had joined the colony's police force, in which he attained the rank of corporal. He left the police force in 1934 to open a grocery store, a move that proved significant for his son's career.

The economic security that his father's business gave the family enabled Pindling to become educated and to escape the misfortune of the vast majority of the Negro population, many of whom worked for 10s. a week or just for board. Attracted to the swank Nassau of the tourist brochure and prosperous Bay Street, from which the white minority ruled the Bahama Islands, the boy had to learn to stay within certain boundaries. He recalls the many occasions when his father punished him for giving way to his curiosity about the menacing, segregated white world. One of his boyhood friends, with whom he worked in his father's store, was Sidney Poitier, now the well-known actor. After attending Western Senior School, at the age of thirteen Pindling entered Nassau's Government High School. He was a fine athlete, as well as a good student, bringing home many sports trophies, including the Bahamian junior sprint championship.

Prudent handling of the proceeds from the family grocery store made it possible for Pindling to train for a profession. His father suggested medicine to him as a lifework, but a teacher impressed by his skill in organizing and debating recommended law. In 1948 he left the Bahamas for England to enroll in the University of London. He obtained an LL.B. degree in 1952, read law at historic Middle Temple, and was called to the English bar as a barrister-at-law in January 1953. During his London years he earned some spending money by dancing with an Afro-West Indian troupe and performed professionally on BBC. While at the university he began to see clearly the racial and economic injustice of Bahamian life.



LYNDEN OSCAR PINDLING

In an interview for *Ebony* (June 1967) Pindling told Lerone Bennett Jr. that at home he had not been able to think politically because black Bahamians had no political existence. "I didn't really become aware of the political dimensions of my life until I went to London," he said. Pindling returned to Nassau in 1953, was admitted to the Bahamas bar in August, and during that year joined the newly formed Progressive Liberal party. The emergence of the PLP is perhaps the Bahamian counterpart to the rise of Afro-Asian nationalism and the civil rights movement in the United States. Establishing their own party was the first important step taken by black Bahamians to break the grip of the white merchants and well-to-do professional men of Bay Street in Nassau. The "Bay Street Boys," who controlled the economic, political, and social life of the islands like feudal barons, exerted their power through the United Bahamian party (UBP).

In 1956 Pindling ran on the PLP ticket for a seat in the House of Assembly, and despite a UBP sweep he was elected from the Southern District of New Providence by a substantial margin. (A term in the legislature generally runs for five years.) He became minority leader of the six PLP candidates who won office in the election and who formed the first organized opposition that the UBP had ever faced. As general counsel of the taxi drivers union, he took part during 1958 in a seventeen-day strike that paralyzed the economy and forced the British Colonial Office to put pressure on the Bay Street Boys for political reform.

Under an eighteenth-century arrangement an individual or corporation could vote in the Bahamas wherever property was held. Plural voting, therefore, combined with gerrymandered districts and control of money, communications, and the electoral system to insure UBP domination. Continued pressure from Pindling and his colleagues compelled the British, in the General Assembly Elections Act of 1959, to eliminate property qualifications, provide for adult male suffrage, and limit plural votes to two per person. In 1962, when women obtained the right to vote, Pindling was again elected to the legislature from Nassau's Southern District. Negroes polled 65 percent of the vote, but gained only eight of the thirty-three House of Assembly seats because of misapportionment. "We were defeated because we lost regard of the fact that it was possible to lose while still winning the popular vote," Pindling said, as quoted in the New York *Times* (February 16, 1965).

Becoming chairman of the PLP in 1963, Pindling stepped up his party's militancy against UBP rule. Finally, in 1964, after maintaining control for three centuries, Great Britain gave the Bahamas a ministerial government and a one-man, one-vote constitution, but kept its power in foreign affairs, defense, and internal security. Sir Roland T. Symonette, a wealthy shipbuilder, was appointed the first Prime Minister, and Sir Stafford Sands, leader of the Bay Street Boys, took over the vital post of Minister of Tourism and Development. In his repeated attacks on the white oligarchy Pindling accused Cabinet members of conflict of interest and alleged that UBP officials had made millions of dollars in fees representing private firms that were negotiating for government contracts. Pindling also charged that government leaders had eased the way for Mafia infiltration into gambling casinos and were enriching themselves at the expense of black Bahamians.

On a day that has become historic, April 27, 1965, a PLP member was expelled from the House of Assembly for talking too long during a debate. In a dramatic move "to show we were not afraid" Pindling picked up the 165-year-old gold mace, symbol of parliamentary authority, and declared that since there was no law in the assembly, the mace should be turned back to the people, who had delegated their power to the legislators. He threw the mace out of the window and strode from the chamber into the street, where thousands of Negroes were singing "We Shall Overcome." That day is known in the Bahamas as "Black Tuesday."

For several weeks Pindling and his colleagues boycotted the House of Assembly, but Pindling, who has been influenced by the civil disobedience teachings of Martin Luther King Jr., cautioned black Bahamians against violence. "We shall win with a mighty meekness," he assured them. On August 24, 1965 he flew to New York, where he appeared before the United Nations Special Committee on Colonialism and urged an investigation of the electoral system. The following December the UBP decided to call an election in January, presumably confident of retaining its own twenty-four seats in the assembly and hoping to profit by Negro disunity. A split in political ranks had left the PLP with four seats; the newly formed National Democratic party, which had broken from the PLP, with three seats; and the Labor party, headed by Randol F. Fawkes, with one seat.

To extend PLP strength beyond Nassau, Pindling traveled by helicopter and boat to remote islands and spoke at intimate gatherings and picnics, circulating the slogan "All the Way with PLP." With the help of a calypso record "Where Did the Money Go?" he hammered away at UBP corruption. Sidney Poitier also lent a hand in the campaign. On January 10, 1967 Negroes comprising about 80 percent of the islands' 138,000 population poured out of their shacks determined to break the white power structure. Instead of running for a safe seat in Nassau, Pindling stood for office in the Out Island Kemp's Bay constituency. His opponent was Cyril Stevenson, a Negro who had turned from the PLP to the UBP. Pindling won by 388 votes to 280.

When the election results were in from all the islands, the PLP and the UBP were deadlocked with eighteen seats each, while the Negro independent Fawkes, president of the Bahamas Federation of Labor, and the white independent Alvin R. Braynen, Deputy Speaker in the old House of Assembly, each held a seat. Gaining the support of the two independents, Pindling took his oath of office as the second Prime Minister of the Bahamas on January 16, 1967, succeeding Symonette, who became leader of the Opposition. He immediately appointed the first all-Negro Cabinet in the history of the Bahamas, rewarding Fawkes with the Labor and Commerce portfolio. Braynen was named to the neutral post of Speaker of the House, in which he could vote only in case of a tie. Pindling took for himself the position of Minister of Tourism and Development, replacing Sands. Control of the fifteen-member Senate remained in the hands of British Governor Sir Ralph Grey.

Faced with skepticism among white merchants, lawyers, and businessmen, Pindling assured investors, including political opponents, that they would get a "square deal." "I believe in free enterprise," he said, promising to encourage foreign investments and to promote tourism, which is the islands' chief source of income. He also pledged, "We will develop agriculture, light industry, and our people's skills."

"High on the program of my government," Pindling told reporters during a press conference in the early days of his administration, "will be to give assurance to President Lyndon Johnson that these islands . . . will continue to play their role in the defense pattern of the Western world and that these islands will no longer be a haven for gangsters." One of his early acts as Prime Minister was to ask Queen Elizabeth II to appoint a royal commission to investigate his conflict-of-interest charges against the UBP and his allegations of Mafia operations in the casinos. He announced that the casino tax would be increased and that Americans wanted on bookmaking charges by the United States would be expelled.

Under UBP rule, House of Assembly members had not received salaries. To introduce a "full-time professional government" and to help reduce corruption, Pindling acted to have legislators paid about $8,500, Cabinet ministers $25,000, and the Prime Minister $35,000, with allowances. In June 1967 Pindling drew up a code of ethics for PLP ministers, requiring them to give up businesses involving conflict of interest.

During his first year in office Prime Minister Pindling worked toward establishing free high schools; improving slums; bringing in industrial, educational, health, and housing consultants; and expanding employment opportunities for black Bahamians. A Negro headwaiter in a deluxe hotel told Scottie Lanahan of the Washington *Post* (July 31, 1967), "I've been working here for years, but I never would have gotten this job under the old government." In January 1968 Pindling proposed a new constitution, allowing "full and internal self-government" for the Bahamas. He urged that the colonial governor be stripped of any authority in internal matters and that the PLP government be given the police powers now held by Great Britain. Responsibility for foreign affairs and defense should remain with Great Britain, according to Pindling's recommendations, but the Bahamian government should be consulted and kept informed. In general elections held on April 10, 1968 the PLP won a resounding victory over the United Bahamians, capturing twenty-two of the thirty-eight seats in the House of Assembly.

On May 5, 1956, shortly before his first election to the legislature, Lynden Oscar Pindling married Marguerite McKenzie, a darkroom technician. Her birthplace is Long Bay Cays, Andros, part of the district that Pindling now represents in the House of Assembly. They have four children, Lynden Obafemi, Leslie Oscar, Michelle Marguerite, and Monique Marguerite. The Pindlings' patioed, ranch-style three-bedroom home is located in a comfortable neighborhood unlike his native Over the Hill.

A stocky man, Pindling is five feet six and a half inches tall and weighs 167 pounds. There is a distinct elegance in his grooming and in his precise manner of speaking. As reported in the New York *Times* (January 17, 1967), "He has a voice that combines the soft cadences of a Bahamian and the delicate inflections of the British." He enriches his carefully prepared speeches with ready humor and quotations from the Bible, Leon Uris' *Exodus,* American poetry, and the speeches of American Presidents. He likes to dance to calypso and goombay music, and his other recreations are reading, swimming, and boating. On his office wall hangs a copy of President John F. Kennedy's inaugural address, along with a chart of American Negro history. In August 1967 at the convention in Los Angeles he was presented with the Lovejoy Award of the Improved Benevolent and Protective Order of Elks of the World.

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PODHORETZ, NORMAN (pə-dôr'etz)

Jan. 16, 1930- Writer; editor
Address: b. Commentary, 165 E. 56 St., New York 10022; h. 924 West End Ave., New York 10025

In 1960 Norman Podhoretz, a literary critic with a controversial reputation, took over the editorship

NORMAN PODHORETZ

of *Commentary*, and since that time the Jewish monthly journal of opinion has become one of the liveliest intellectual forums on the American scene. Podhoretz' success as an editor carries over from his provocativeness as a book reviewer, a function that he approaches more as a cultural gadfly than an aesthetician. Armed not only with the literary criteria he learned at the feet of Lionel Trilling and F. R. Leavis, but also with rigorous standards of social and political relevance, he has dared to assault single-handedly some of the most sacrosanct contemporary American works of fiction. His dissents from the literary consensus have earned him a host of enemies, but even those who call him a brash destroyer have been forced to concede his originality, his brilliance, and his readability. Essays written by Podhoretz for *Commentary, Partisan Review, Show,* and other periodicals over a ten-year period were collected in *Doings and Undoings: The Fifties and After in American Writing* (1964). His *Making It* (1966) is a confessional autobiography in which he reveals the decisive role that the drive for power, money, fame, and social status has played as a motivating force throughout his career.

Norman Podhoretz was born in Brooklyn, New York, on January 16, 1930 to Julius and Helen (Woliner) Podhoretz, both of whom were East European Jewish immigrants. Podhoretz and his older sister, Mildred, grew up in a humble household in the racially mixed and deteriorating Brownsville section of Brooklyn. The father, a milkman, was not strictly Orthodox, but he was, as Podhoretz describes him in *Making It*, "a Jewish survivalist . . . outraged by any species of Jewish assimilation, whether overt or concealed." At the age of eight Podhoretz was enrolled for Hebrew instruction at the local synagogue, and from the age of twelve he reluctantly attended a Hebrew high school in addition to public schools. He graduated from Hebrew high school as valedictorian of his class at fifteen.

A bookish boy with literary aspirations, Podhoretz was writing verse and stories from the time he could put words to paper, and his ambition was, as he has recalled, "to be a great and famous poet." At Boys High School in Brooklyn he edited the school paper and effortlessly achieved a preeminent scholastic record. In 1946, at the age of sixteen, he graduated from high school and entered Columbia College, the undergraduate liberal arts division of Columbia University, in Manhattan.

At Columbia, Podhoretz worked for A's with an unfashionably unabashed intensity. Possessed of what he has described as "something like total recall and a great gift for intellectual mimicry," he succeeded in impressing his professors and alienating many of his classmates, who looked down—as Podhoretz recalled in *Making It*—upon his "pushiness," his "lower-class style of dress and . . . brash and impudent manner." "My hunger for success as a student . . . became absolutely uncontrollable when I began to realize that I would never make the grade as a poet . . . ," Podhoretz wrote. "Even Mark Van Doren, who admired *everyone's* poetry, clearly thought little of mine. The only B I ever got in English at Columbia was in a creative writing course I took with him." At the same time, Podhoretz discovered that he had "a remarkable talent for examinations of the essay type," and he decided that he would become a teacher and literary critic. In his senior year he took classes under F. W. Dupee and Lionel Trilling, and when he received A+ grades from those esteemed literary critics all doubt about his future vocation was removed. While at Columbia he contributed to the college literary magazine.

Out of deference to the wishes of his father, who was then seriously ill, Podhoretz also attended classes at the Jewish Theological Seminary, close to the Columbia campus on Morningside Heights, during the years that he was an undergraduate at Columbia. In 1950 he received both his B.A. degree in English from Columbia and his B.H.L. degree from the Jewish Theological Seminary.

On a Kellett fellowship and a Fulbright scholarship, Podhoretz studied at Cambridge University in England, taking a B.A. degree with first class honors there in 1952. The teacher with the greatest influence on him at Cambridge was F. R. Leavis, who published Podhoretz' first professional piece of literary criticism—an essay canonizing Lionel Trilling as the Matthew Arnold of American letters—in his distinguished literary journal, *Scrutiny*, in 1951.

On a visit home during the summer of 1952. Podhoretz visited the offices of *Commentary* in Manhattan and met Elliot Cohen, then editor of the magazine. *Commentary* had been founded in 1945 by the non-Zionist American Jewish Committee as a journal devoted to Jewish affairs and contemporary issues. Under the editorship of Cohen the magazine provided an identifiably Jewish home for what Podhoretz calls "the family," the predominantly Jewish group of New York left-wing avant-garde intellectuals that had been clustering around the *Partisan Review*. "The family" included Clement Greenberg, Nathan Glazer, Lionel Trilling, Irving Kristol, Leslie Fiedler, Delmore Schwartz, and such non-Jewish writers as Mary McCarthy and Dwight Macdonald. While the *Partisan Review* was high-brow and strictly literary, *Commentary* was upper middle-brow and general in scope, allowing "the family" to make clear its "revisionist liberal" political point of view. It was the heyday of Joe McCarthyism, and Cohen was pursuing a hard-line anti-Communist policy to prove that Jewish intellectuals were not Bolsheviks but mainstream Americans.

Podhoretz returned to Cambridge to work for his Ph.D. degree in the autumn of 1952, but his heart was no longer in academic work. "What I wanted," he confessed in *Making It*, "was to see my name in print, to be praised, and above all to attract attention . . . ,[and] it was the attention of the family I most dreamed of arousing." He began reviewing books for *Commentary*, and at the end of the 1952-53 scholastic year he abandoned his pursuit of the Ph.D. degree and returned to the United States with the aim of becoming nothing more nor less than, as he put it, "a famous critic." He began attracting the attention he desired when his startlingly unfavorable review of Saul Bellow's *The Adventures of Augie March*, a novel almost unanimously praised by other critics, appeared in *Commentary* in the autumn of 1953.

Podhoretz continued his iconoclastic reviews for *Commentary* during a two-year stint in the United States Army, most of which he spent in Germany as an information and education officer with the rank of specialist third class. On his discharge from the army in December 1955 he became an assistant editor of *Commentary*, and he was promoted to associate editor the following year. In his spare time he reviewed books for *Harper's*, the *New Statesman*, the *Partisan Review*, *Esquire*, the *New Republic*, the New York *Times Book Review* and the *New Yorker*. His first piece for the *New Yorker*, a long and mostly unfavorable review of Nelson Algren's *A Walk on the Wild Side*, appeared on June 2, 1956 and, as he relates in *Making It*, transformed him "overnight into a minor literary celebrity."

Dissatisfied with some of the policies then in force at *Commentary*, he quit the magazine in 1958 to become an assistant to his friend Jason Epstein at Anchor Books, the quality paperback division of the Doubleday Company. A few weeks later Podhoretz moved with Epstein into another publishing venture, the Looking Glass Library, a children's paperback enterprise founded by Epstein at Random House.

Elliot Cohen, in failing health since 1955, committed suicide in 1959, and the American Jewish Committee offered Podhoretz the editorial post left vacant by Cohen's death. After much soul-searching, Podhoretz accepted the offer, assuming the editorship of *Commentary* in 1960. Setting out to recapture the prestige the magazine had lost during Cohen's declining years, or, as he put it, "to get the family reading it and writing for it again," he adopted a strategy that would, he hoped, "make it instantly clear that *Commentary* was, to all intents and purposes, a brand-new magazine."

As a beginning, Podhoretz redesigned *Commentary's* cover and format, threw out its entire backlog of manuscripts, and cut out most of its old departments. "The practical elements of the strategy were mostly given by my diagnosis of where the magazine had gone wrong . . . ," Podhoretz recounted in *Making It*. I resolved . . . that I would be as exacting about Jewish material as about any other kind of article, and if this meant . . . putting out an issue from time to time with a minimum of such material, so it would have to be. . . . Finally, I determined to take *Commentary* out of the hands of the largely academic types on whom it had come to rely so heavily and to bring it back into the family. . . . I had an ideological strategy too, which was to turn *Commentary*, as I myself had been turning, in the same leftward direction that I was confident the best energies of the sixties were also preparing to move. . . . My ideological strategy for the 'new *Commentary*' . . . was to say goodbye to . . . hard anti-Communism and to celebrations, however quiet, of American virtue." In its positive aspect, his ideological strategy involved "an attempted transformation of *Commentary* into a center for the revival of the long-dormant tradition of American social criticism."

In a felicitous stroke of editorial genius, Podhoretz ushered in the "new *Commentary*" by serializing in the first three issues Paul Goodman's *Growing Up Absurd*, a bristling indictment of American society for its failure to offer meaningful goals and opportunities to young people. Goodman's book, previously rejected by nineteen publishers, was published by Random House immediately after its appearance in *Commentary*. Disaffected young people embraced it as their apologia, and it became one of the first bibles of the New Left.

"The Goodman pieces, so fresh in outlook and so surprising to come upon in *Commentary*, were probably the single most important factor in the rapidity with which the 'new *Commentary*' . . . was able to define itself," Podhoretz wrote in *Making It*. "But there were other factors as well. Family names like Trilling, Kazin, Macdonald, Arendt, Rosenberg, Bazelon, Barrett, Fiedler, and Howe began appearing with much greater regularity . . . and other names which had come to symbolize dullness or mediocrity or predictability in the minds of many stopped appearing altogether. The proportion of general articles in each issue grew much higher than it had ever been, while material of special Jewish concern . . . tended to be less parochial."

The first article ever written by Podhoretz on a major contemporary issue entirely in his own voice, without the subterfuge of a book review, was "My Negro Problem—and Ours," in which he related his experiences growing up "in an 'integrated' slum neighborhood where it was the Negroes who persecuted the whites and not the other way round." The essay grew, as he explained in *Making It*, "out of my irritation with all the sentimental nonsense that was being talked about integration by whites who knew nothing about Negroes and by Negroes who thought that all their problems could be solved by living next-door to whites. The problem went deeper than the integrationists seemed to understand; there was something almost psychotic in the relation of whites to Negroes in America."

"My Negro Problem—and Ours" turned out to be a milestone in Podhoretz' career. Published in the February 1963 issue of *Commentary*, it created a sensation. In hundreds of letters to *Commentary* and in articles and editorials throughout the national press, Podhoretz was alternately damned for his "racism" and praised for his "courage." Most of the controversy had to do less with the truth than with the timeliness and social usefulness of the article. When it was collected along with other essays by Podhoretz in *Doings and Undoings* (Farrar, Straus, 1964), David Boroff wrote of it in the New York *Post* (March 22, 1964): "Podhoretz must be judged harshly on his own terms. Disengaged from a social context it is a superb piece of writing—astringently honest and even moving. But measured by the author's own touchstone for literature—'to help the age become less chaotic and confused'—it is irresponsible, gratuitously confessional, and damaging to the most crucial struggle of our time."

In the introduction to *Doings and Undoings*, Podhoretz explained that he does not view "literature as an end in itself" but rather as "a mode of public discourse that either illuminates or fails to illuminate the common ground on which we live." Reviewing *Doings and Undoings* in the New York *Herald Tribune* (August 9, 1964), Richard Kluger wrote: "No one now writing regularly about new books in America does so more lucidly, more thoughtfully, or more interestingly than Norman Podhoretz." Kluger was one of the handful of reviewers who agreed with Podhoretz's own description of himself as a "guardian of standards in a culture that more and more threatened to destroy them" and a believer in "the critic's sacred responsibility to expose the fraudulent while working to make the genuine prevail in the consciousness and mind of the age." Other critics found fault with Podhoretz's "negativism," and some saw a self-serving, sour-grapes attitude behind his twin theses that American fiction was in decline and that one must now look to the magazine article and other nonfiction for the "achievements of the creative literary imagination." "If he could write fiction . . . ," Rust Hills wrote in a long, scathing attack on Podhoretz in *Esquire* (April, 1968), "his need to attack it would be gone."

In the mid-1960's Podhoretz moderated his enthusiasm for the New Left, noting that in some of its assumptions it is as naïve about Communist totalitarianism as was the old Left of the 1930's. In 1966—when *Commentary*'s circulation reached 60,000 (three times its 1960 figure)—Podhoretz brought together some of its best articles and short stories in the *Commentary Reader* (Atheneum). In revealing in *Making It* (Random House, 1966) the force exerted by the lust for success in his life, Podhoretz explained that he was merely being honest about an attitude that pervades American society. In his experience, he observed, indifference to success and achievement was a snobbish, puritanical pose or affectation. Ambition, he asserted, has replaced sex as "the dirty little secret" of our time. The critical reaction to the book was varied. Some friendly reviewers praised Podhoretz for his frankness and integrity, and some potentially hostile critics were disarmed by his almost embarrassing candor, but Rust Hills in his *Esquire* article accepted Podhoretz's thesis and hurled it back at him: "A first-rate mind, a potentially brilliant intelligence, has been corrupted by our society's emphasis on success; he has forfeited a potential to become a fine interpretive and analytical critic of contemporary literature, settling instead for the 'strongly expressed negative judgment,' the 'devastating assault' more likely to provide quick fame, quick power, quick money."

Norman Podhoretz, who has been described as "burly but boyish," stands five feet six and one-half inches tall and has brown hair and blue eyes. Podhoretz and Midge (Rosenthal) Decter, a writer and editor, were married on October 21, 1956. They have two children, Ruth and John, in addition to Rachel and Naomi, Mrs. Podhoretz's children by her previous marriage. Cambridge University granted Podhoretz an M.A. degree in 1957. Podhoretz lists his religious affiliation as Jewish and his political stance as independent. "If you met him at a literary party, reader, you'd like him," Rust Hills admitted in a respite from animosity in his *Esquire* article. "He avoids banalities and starts talking hard right away, and what he has to say is always interesting, informed, amusing, and (God knows) original."

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QUANT, MARY (kwont)

Feb. 11, 1934- British designer
Address: Mary Quant Ltd., 3 Ives St., London, S.W. 3, England

Although she disclaims sole credit for originating the Chelsea look, Mary Quant has undoubtedly been the most influential designer in today's international fashion revolution and has been regarded as the high priestess of the Mod cult and the mother of the mini-skirt. Because of her overwhelming dislike for styles in dress of women in the 1950's, she chopped inches off her own skirts before emerging on the Chelsea scene. In the mid-1950's, when she opened Bazaar, a boutique in Chelsea, to sell clothes selected especially for the young, her name became the byword of the swinging set. Her immense talent and foresight have maintained her popularity, and today she is much admired by the trade that once called her degenerate. Clothes and cosmetics of her design, bearing the trademark of a five-petaled daisy, are available in nearly every non-Communist country. They are produced to sell within the price range of the teen-ager, but appeal to royalty as well. In addition to winning several fashion and design awards, Miss Quant became an Officer of the Order of the British Empire in 1966. She is the wife of Alexander Plunket Greene, who helped her to establish Bazaar and is a director of Mary Quant Ltd.

Born in the London suburb of Blackheath on February 11, 1934, Mary Quant is the only daughter of John H. and Mildred (Jones) Quant. Both parents are teachers—her father is now a professor at London University—who grew up amid the hardships of the Welsh mining communities. It was only through diligence and determination that they were able to achieve a measure of prominence in their profession, and hopeful that Mary and her brother, Tony, would also become teachers, they tried to instill the same dedication to work in their children. Tony and Mary were full of pranks, but it was made clear to them that they would have to earn their own living. Tony has become a dental and cosmetic surgeon.

Even as a child Mary was interested in clothes and had very definite ideas about what she liked and disliked. Around the age of six she cut up an heirloom bedspread with nail scissors, seeing that the "wild colour of the bedspread would make a super dress." "I think I always knew that what I wanted to do most of all was to make clothes . . . clothes that would be fun to wear," she wrote in her autobiography, *Quant by Quant* (Putnam, 1966). She was encouraged to sew for economic reasons, making over her cousin's hand-me-downs and redoing her own clothes year after year. But when she decided that she wanted to enter the fashion world professionally, her parents were far from encouraging. They still hoped that she would become a teacher; so as a compromise they agreed to let her go to Goldsmiths' College, after she had won a scholarship there, because she promised to take the art teachers' diploma.

After only a few months at Goldsmiths', when she was about sixteen, Mary Quant met Alexander Plunket Greene, who was also attending the college. From the moment they met, they have been almost inseparable. The impact of their relationship is probably best expressed by the opening sentence of *Quant by Quant:* "Life as I know it now began for me when I first saw Plunket." Greene's family relations include a number of aristocrats and original thinkers—he is a cousin of the Duke of Bedford and of Bertrand Russell. His own style and imagination are completely uninhibited. He created a stir at Goldsmiths' when he enrolled for classes, as Mary Quant explained in her book: "He lived in Chelsea; he had a house all to himself because his mother was convalescing in the country; he played jazz on the trumpet; was thought to take drugs; and boasted the wildest parties in London." His appearance was equally intriguing, mainly because of his eccentric clothes.

Between attending classes and dating Greene, Mary Quant had little time to eat and less time to study. Her parents disappoved of the life she was leading, but were unable to change it. When she failed to obtain her art teachers' diploma, she took a job as a milliner at £2 10 *s.* a week (about $8). Since her salary was used for carfare and minor expenses, she was still remaking her clothes each year, but her designs were becoming bolder. In some ways she began to emulate a figure she had once idolized during her childhood, a little girl who took tap dancing lessons and wore black sweaters, short black pleated skirts, long black tights, white ankle socks, and black patent ankle-strap shoes. That image, idealized, influences her designs even today.

MARY QUANT

Although Greene was working at various jobs—as photographer, jazz player, and the like—the two seldom had any money, and when they did, they would spend it in one grand evening or on an extravagant weekend. Their food habits were of the most extreme sort. In *Quant by Quant,* Miss Quant has recalled that "it was terribly up and down. I was either eating things like caviare and lobster or else nothing at all. And the days when there was nothing at all were much the most frequent." It was at Finch's pub, a haunt of theirs, that Mary Quant and Alexander Greene met Archie McNair, a former lawyer who had turned to photography. The three became fast friends, and when McNair decided to open the Fantasy, a coffee bar in the Chelsea section of London, he invited Greene to be a partner. Greene declined, but regretted it because the Fantasy was a smashing success from opening night on. Miss Quant wrote, "The coffee bars, the restaurants and even Bazaar would not have happened if [McNair] had not spotted the talent of the people who sat around in his [photographic] studio drinking his coffee. Nor would they have happened without his flair for property and his knowledge of the law and business."

When Greene became twenty-one, he inherited £5,000 ($14,000). By that time he and Mary Quant had decided that they wanted to work together. With McNair contributing another £5,000 the three decided to open a boutique in the King's Road, for which Miss Quant would be the buyer. "It was to be a *bouillabaisse* of clothes and accessories . . . sweaters, scarves, shifts, hats, jewellery and peculiar odds and ends. We would call it Bazaar," Miss Quant related in her autobiography. They obtained the ground floor and basement of Markham House in Chelsea and proceeded to make renovations for the boutique on the ground floor and for a restaurant to be called Alexander's in the basement. McNair, with his coffee-bar experience, would be chiefly responsible for the restaurant, while Greene and Quant would run the shop. Miss Quant left her position as a milliner to begin searching for merchandise for the store.

During the next six months alterations progressed somewhat erratically while Miss Quant made the rounds of wholesaler's showrooms. Difficulties arose on both fronts. The novice trio were unaware that town-planning permission was required for structural changes in a building, but after a series of appeals and promises, work proceeded on Bazaar. Because of the "outlandish" way in which she dressed, Miss Quant was often virtually ignored by the wholesalers, who thought she was a "student nut." But after much searching, the stock was collected. All of the jewelry needed for the opening came from art schools, which, Miss Quant declares, "are treasure haunts of original design."

Alexander's had been in business for several weeks and was doing quite well under McNair's management when Bazaar opened its doors. In Miss Quant's words, it "went z-o-o-m from the start." The partners had estimated that they might take in a hundred pounds a week—in the first week alone they took in five hundred. Within ten days of the opening, all the original merchandise was sold out. Because of inexperience, Miss Quant never knew how much of an item to buy, and the shop was nearly bare much of the time. Having found out that a normal gross profit is 33⅓ percent, the partners marked the goods one-third above cost. But they did not realize that to achieve a gross profit of one-third, it is necessary to add 50 percent to cost. They were therefore actually realizing only about 25 percent profit and on some items were actually losing money. When other retailers discovered Bazaar's low prices, they complained to the wholesalers, who then threatened to stop selling to Bazaar because it was underselling fixed retail prices.

Because of Bazaar's immediate success, it was not long before Miss Quant was having difficulty in finding enough of the kind of designs she wanted to feature in the shop. The single garment she had designed for Bazaar's opening—a pair of "mad house-pyjamas"—not only had been snapped up by the customers, but also caught the attention of *Harper's Bazaar,* which gave the fledgling designer her first fashion editorial. Spurred by that achievement, Miss Quant decided to try making some dresses herself, to supplement the shop's forever-dwindling stock. Unfamiliar with wholesale buying, she paid retail prices for fabrics at Harrods department store. She bought Butterick paper patterns that she adapted by cutting out where she did not want fabric and adding paper where she did, and began some evening classes on cutting. She put a sewing machine in her bed-sitting-room, hired a part-time seamstress, and began turning out her first creations. They sold so rapidly that soon the bed-sitting-room was jammed with sewing machines manned by full-time seamstresses. After a time the one-room garment center expanded to a larger flat and then overflowed into the sitting room of McNair's house as well. In her book Miss Quant admits, "It was an extremely crude way of working. If we had not succeeded in producing garments that sold at once, it would have been disastrous. I had to sell one day's output before I had the money to . . . buy more material."

The methods of banking and payment of bills were just as amateurish as those of maintaining stock and making garments. All the money taken in at Baazar was stuffed into one drawer in a table, and when the drawer would no longer close, Greene or Miss Quant would deposit the receipts in a bank. The deposits usually amounted to about £3,000 or £4,000, and Miss Quant concedes that they probably lost quite a bit, or that some was stolen. The accounting system was equally slapdash. All bills and statements were kept in a pile, and when the pile became too "monstrous," Greene would begin writing checks from the top of the pile down. Sometimes the same bill was paid more than once, while those at the bottom remained unpaid.

After a few years Bazaar's success demanded the full attention of its three partners, who then sold Alexander's to the restaurant staff. The founders of the boutique had never envisaged its fantastic growth. Within seven years of the Chelsea shop's beginning, business exceeded the million-pound mark and clothes of Mary Quant's design were sold in 150 shops in Britain and 320 stores in the United States. They could also be bought in France, Italy, Switzerland, Kenya, South Africa, Australia, Canada, and many other countries. A second Bazaar had been opened in the Knightsbridge section of London, and in early 1967 a third Bazaar was added in the Bond Street area.

In the early 1960's the J. C. Penney Company, an American retail chain, decided to update its "solid and trustworthy" image to include "some excitement" to appeal to younger consumers. The company sent a representative to Europe to find merchandise that would arouse comment and bring customers to the store regardless of its own selling possibilities. When the representative saw Miss Quant's designs, he informed the New York office, "There is nothing to touch Mary Quant. I absolutely believe that our whole project should be launched on this girl." Penney's contracted with Miss Quant for a series of four collections a year, to be supplied to the American chain, and in 1962 introduced her mass-produced designs throughout the United States in a campaign that resulted both in good publicity and the sale of the clothes. For the first time in the history of Penney's, the wife of an ambassador shopped in one of the chain's stores, when Lady Ormsby-Gore bought $150 worth of clothes for her daughter.

After becoming established in wholesale production, Miss Quant launched the Mary Quant Ginger Group. By supplying regular retail stores with the finished clothes done from Miss Quant's designs, that company began a growing wholesale business in Britain. When the Ginger Group operation was introduced in the United States, it proved to be just as popular as it was in Britain. In 1965 Puritan signed Miss Quant to a contract to supply the American manufacturing firm with her designs for four collections of sportswear each year. The clothes appear under the Barnsville, U.S.A. label. A third contract with Butterick Pattern Company has made Miss Quant's designs available to anyone interested in her fashion ideas. In 1966 her several interests grossed the equivalent of $14,000,000. She is currently designing more than twenty collections each year.

As one might expect from the boldness of Miss Quant's designs, she has some very firm convictions about fashion and its obligation to women. She maintained in her autobiography that in the choice of clothes "sex appeal has absolutely Number One priority." And when the British journalist Maureen Cleave asked her what was the point of fashion, where was it all leading, Miss Quant replied, "Sex" (New York *Times Magazine*, March 19, 1967). Probably the second most important tenet of her fashion philosophy concerns youth. Her fashions are created to compliment the young figure, but Miss Quant emphasizes that youth is not measured by chronological age—it is a style, an outlook as well—and she has pointed out that an average estimated age for the Bazaar shoppers is thirty-three years.

The pace of a Mary Quant fashion show—with models racing down runways at breakneck speed, to the music of the Skunks or another equally spirited rock group, showing forty garments in twelve minutes—is indicative of Mary Quant's own pace. Yet, she writes that it is not the large number of engagements that she finds trying. Rather, it is having to switch her thoughts back and forth in time: in a press interview to the way she was thinking six months ago when she designed the clothes being shown now, or in a business conference to the current collection taking shape that will not be available for another six months, or at her sketch boards to the new ideas seething in her mind that may not be expressed for a year or more. Although it may seem, because of her vitality and frenzied pace, that she is able to create a new design almost on a moment's notice, she said in her book that actually she may have been brooding about the idea for months and only when asked to present a sketch do the months of thought culminate in a definite design.

Brown-eyed Miss Quant has recently worn her auburn hair in a Sassoon geometric cut, with bangs brushing her eyebrows. Her nose is adorned with fake freckles, and her nails are cut square and painted with white polish. She enjoys swimming and cooking during her brief but completely restful leisure periods and has taught herself to hate cream puffs and potatoes for the sake of a slim figure that makes her an excellent model for the clothes she creates. She is five feet four and a half inches tall. When Mary Quant and Alexander Plunket Greene were married, about 1957 (she has said her recollection of the date is uncertain), they casually kept their visit to the registry office so quiet that for more than a year even their close business associates did not know of the marriage. The couple live in a London flat that is as informal and colorful as the Greenes themselves.

In 1966 England's "fashion queen" became the first woman fashion designer to be made an Officer of the Order of the British Empire. Miss Quant relates that as Queen Elizabeth II pinned the decoration on her, the Queen said, "More exports, please." Among other honors Miss Quant has received are the *Sunday Times* Fashion Award for 1963, the Maison Blanche Rex Award for 1964, an Italian fashion award for 1966, and the Design Medal of the Society of Industrial Artists and Designers in 1966.

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RAVDIN, I(SIDOR) S(CHWANER)

Oct. 10, 1894- Physician; surgeon; emeritus professor of surgery
Address: b. University Hospital, 3400 Spruce St., Philadelphia, Pa. 19104; h. 2015 Delancey Place, Philadelphia, Pa. 19103

The disease of cancer has few, if any, adversaries more dedicated than Dr. I. S. Ravdin, a world-famous surgeon who early recognized the value of chemotherapy as an adjunct to surgery in the control of malignancy. His colleagues sometimes refer to him as a "doctor's doctor," but that distinction cannot do full justice to the career of a clinician, researcher, educator, administrator, and government consultant who also has an extraordinary record of military service and of leadership in professional organizations. Since 1965 Ravdin has held the title of emeritus professor of surgery at the University of Pennsylvania School of Medicine, with which he has been identified for about fifty years.

Isidor Schwaner Ravdin was born in Evansville, Indiana on October 10, 1894, a son of Marcus and Wilhelmina (Jacobson) Ravdin. His father was a doctor, as was his grandfather and a great-grandfather; his brother, Bernard Ravdin, who died in 1966, was also a doctor. In 1912 Isidor Ravdin graduated from Central High School in Evansville and enrolled in the University of Indiana in Bloomington, where he obtained the B.S. degree four years later. Called to active duty with the Indiana National Guard also in 1916, he took part in the United States punitive expedition, led by General John Joseph Pershing, against Francisco Villa in Mexico. Ravdin's brief period of military duty in World War I did not interfere seriously with his medical training. The University of Pennsylvania School of Medicine awarded him his M.D. degree in 1918.

Throughout his entire career Dr. Ravdin has remained associated with the University of Pennsylvania and its medical school, the oldest in the country. In 1918-19 he served his internship at the University of Pennsylvania Hospital, which retained him as chief resident physician for the following year. He was also appointed instructor in surgery in 1919 and then went on to advance academically to an associate in surgery in 1922, to assistant professor of surgical research in 1927, and to professor of

DR. I. S. RAVDIN

surgical research in 1928. He held the last-named position until 1935, when he became Harrison Professor of Surgery. In addition to contributing to medical journals, he made the authorized translation of Martin Kirschner's classic *Operative Surgery* (Lippincott, 1931-37).

Immediately after the Japanese raid on Pearl Harbor in December 1941, Dr. Ravdin, who had been commissioned a lieutenant colonel in the Medical Corps two months earlier, was assigned to a tour of duty in Honolulu as special assistant to the Secretary of the Army and the Secretary of the Navy. In 1942 he became executive officer and chief of the surgical service of the 20th General Hospital, of which he had been an organizer and a unit director, in the China-Burma-India theatre of operations, and at the end of the war he was serving as commanding officer of the 20th General Hospital and the 20th General Hospital Area Command. When he was released from active duty in late 1945, he held the rank of brigadier general. In December 1954 he was notified of a mobilization assignment with the Army in case of war, that of executive assistant to the Surgeon General of the Army in charge of professional medical matters, and about the same time was promoted to major general. He retired from the active medical reserve in 1956, but has since served as senior civilian consultant to the Surgeon General. His military awards include the Legion of Merit with oak leaf cluster.

Meanwhile, in 1945 Dr. Ravdin had assumed the concurrent responsibilities at the University of Pennsylvania of John Rhea Barton Professor of Surgery, director of the Harrison Department of Surgical Research, and surgeon in chief of the University Hospital. Relinquishing all three titles in 1959, he took over the duties of professor of surgery at the School of Medicine and vice-president of medical affairs. In the latter position during the next six years he directed the professional, academic, and administrative activities of the university's entire medical division, which includes training schools in dentistry, veterinary medicine, nursing, and allied medical professions, as well as two hospitals. Upon reaching retirement age in 1965 he became emeritus professor of surgery and executive vice-chairman of the university's medical campaign executive committee.

Fairly early in his practice Dr. Ravdin pioneered in anesthesiology. Becoming dissatisfied with having an anesthetist administer ether, he himself gave his patients spinal anesthesia. He helped to set up and develop an academic department of anesthesiology at the University of Pennsylvania. Divinyl ether was among the subjects that he studied in the early 1930's, as professor of surgical research. Some of the investigations that he and his colleagues made at the Harrison laboratory concerned the physiology of the gall bladder, burns, and healing of wounds. He has also made special studies of nutritional edema in surgical patients and of liver and pulmonary physiology, and he has been credited with establishing the value of high protein diet for liver regeneration and repair.

Dr. Ravdin took a prominent part in 1949 in the first surgical operation to be televised in natural color. Through the extensive surgical service that he directed in Philadelphia he became especially well known for his skill in operations on the thyroid, biliary tract, and colon. When President Dwight D. Eisenhower was stricken with ileitis in June 1956, Ravdin was one of the four surgeons on the operating team at Walter Reed Medical Center in Washington. At press conferences after the operation it was Ravdin who explained to newsmen that the doctors had taken no biopsy to test for cancer because they considered it clearly unnecessary and also assured reporters that he had never seen a recurrence of ileitis in a patient the President's age after a successful operation.

Over a period of many years in surgery and research Ravdin had grown deeply interested in cancer research, particularly research involving cancer of the gastrointestinal tract and colon. As his understanding of the problems became broader and clearer, he began to feel that X-rays and surgery were not enough. He was among the first to suggest that chemical agents would surely provide useful supplementary treatment and might even yield the final answers to the battle against the "savage cell." In February 1957 at a meeting of the American College of Surgeons, of which Ravdin was then board of regents chairman, he announced that twenty doctors would take part in an experiment using drugs, supplied by the National Cancer Institute, to try to find a chemical cure for cancer. He was chairman of one of four committees working on the experiment.

Later in the year Dr. Ravdin told members of a Senate subcommittee studying appropriations for the Department of Health, Education, and Welfare that chemotherapy had become the best single hope for a cancer cure. He served for a time as chairman of the clinical studies panel of the Cancer Chemotherapy National Service Center of the National Institutes of Health, and testifying before a Senate subcommittee in 1959, he urged a big increase in the appropriations for cancer research at the National Institutes of Health. "Great breakthroughs in medical knowledge are usually the result of research by many workers, each of whom adds to the sum total of the final accomplishment," he said. "If you provide for the additional research facilities still seriously needed you will have done your share. The rest is up to those of us who believe that the necessary answers will come—next month, next year or later, but come they will. . . . I might be so bold, however, to assert that I believe we shall see a vast reduction in the mortality from cancer in the lifetime of the oldest of us here."

The optimistic outlook for the eventual control of cancer through chemotherapy, however, has not reduced the need for regular physical checkups as a major step toward reducing cancer death rates. At the 1959 meeting of the Cured Cancer Congress, sponsored by the American Cancer Society, Ravdin declared that while 150,000 cancer patients were saved each year, at least 75,000 more could be saved if they had proper treatment in time. He urged members of Congress and other national leaders to have regular checkups as a condition of their office, both for their own safety and for the good example it would set.

Eager to increase a general understanding of medical problems, Dr. Ravdin quite often uses press conferences and electronic media as tools of public education. In 1953, during a discussion program conducted by Northwestern University, he told a radio audience, "Within the past five years, there has been an increasing amount of evidence that there is a certain factor in cigarette smoking that helps to cause lung cancer. There are many specialists who believe that cancer of the lungs is the leading cancer problem." An inveterate cigarette smoker himself—"For fifteen years I never smoked less than eighty cigarettes a day"—he decided that he should stop, and he did so at once, without tapering off. In later years he concluded that there was little evidence of any relationship between other types of smoking and lung cancer, and he now smokes a pipe and an occasional cigar.

Some of the offices that Ravdin has held in professional organizations have been among the most important in American medicine. He was president of the American Surgical Association in 1958-59, of the American College of Surgeons in 1960-61, and of the American Cancer Society in 1962-63. Besides having been a member of some seventy medical societies and committees, he served as president of the International Blood Transfusion Society, the Pan Pacific Surgical Association, and the Philadelphia Academy of Surgery and as first vice-president of the International Federation of Surgical Colleges.

Using his influence in those and other posts, Ravdin has campaigned energetically for high ethical standards—once helping to initiate an investigation into allegations that some doctors charged exorbitant fees—and for increased technical proficiency. He is very much concerned about the quality and availability of specialized training beyond the M.D. degree, especially for surgeons, and he has complained that more than 50 percent of the surgery in America is being done by general practitioners who are not adequately trained in surgery. In an interview with David Dietz, the Scripps-Howard science editor, he said that the public should demand that surgery be performed only by qualified surgeons, but conceded that opportunities for attaining skill in surgery are shrinking. "In many cases the hospital residents, as these young doctors in training are called, are not paid enough," he maintained, "do not have the properly stimulating educational experience, and do not have enough patients with whom to work" (quoted in the New York *World-Telegram and Sun*, January 30, 1960). On another occasion he said that the cost of medical education had risen so high in recent years that federal aid would have to be provided "if the best people are to become doctors."

As part of his interest in medical education, Dr. Ravdin serves as president of the Ventor Foundation, which arranges for German medical graduates to have a year's internship in American hospitals. He is a director of Mead Johnson and Company and a member of its scientific advisory board. He is also a trustee of the Philadelphia Museum of Art and of the Rosenbach Foundation and Museum in Philadelphia. Ravdin's many tributes include honorary degrees from about a dozen colleges and universities, fellowships in foreign medical societies, and awards from civic organizations. In November 1957 he was presented with the Philadelphia Award, the city's highest honor, consisting of $10,000 and a bronze plaque. Honored as "the most dynamic figure in American medicine today," in 1958 he became the first recipient of the annual Lovelace Foundation award. Also in tribute, the multimillion-dollar wing of the University of Pennsylvania Hospital, which opened in the summer of 1962, was named the I.S. Ravdin Institute.

On June 2, 1921 Dr. I. S. Ravdin married Elizabeth Glenn, who is also a physician and was at one time an associate in surgical research at the University of Pennsylvania. They have three children: Robert Glenn Ravdin, M.D., Elizabeth (Mrs. Donald) Bergus, and William Dickie Ravdin. An associate professor of surgery at the University of Pennsylvania, Dr. Robert Ravdin has worked with his father on cancer chemotherapy, particularly with the German import Cytoxin.

Dr. Ravdin is five feet seven inches tall and weighs 160 pounds; his eyes are blue and his hair is graying brown. As he was described in a profile in *Cancer News*, written soon after his election to the presidency of the American Cancer Society in 1962, he has "the brusque and cheerful mien of an old-fashioned back-country practitioner—and wears the bristly gray moustache to match. But these unassuming looks belie a driving energy and masterful sense of leadership that is marked by bold strategy, direct tactics, and a highly developed skill at infighting where it counts." His hobbies are stamp collecting and gardening, especially raising hollies, and he has fished in seas from Labrador to India.

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RAY, GORDON N(ORTON)

Sept. 8, 1915- Educator; scholar; foundation executive

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The John Simon Guggenheim Memorial Foundation, which is, in the words of its charter, devoted to promoting "the advancement and diffusion of knowledge and understanding and the appreciation of beauty," is presided over by Gordon N. Ray, a scholar noted for his work in Thackeray and H. G. Wells. Ray was head of the Department of English at the University of Illinois from 1950 to 1957 and vice-president and provost of the university from 1957 to 1960, when he joined the administrative staff of the Guggenheim Foundation as associate secretary general. He became secretary general in 1961 and president in 1963. Since its foundation in 1925, the foundation has granted more than 5,500 fellowships to scholars and artists in North and South America and the Philippines. In addition to his post at the Guggenheim Foundation, Ray has held the position of professor of English at New York University since 1962.

GORDON N. RAY

Gordon Norton Ray was born in New York City on September 8, 1915 to Jesse Ray and Jessie (Norton) Ray. The family on both sides was of northern English and Scottish origin. Both parents were born in the Bedford, Indiana area, where their forebears had lived for two generations before them. His father was president of the Independent Limestone Company of Bloomington, Indiana. Ray was raised on Chicago's North Shore and graduated from New Trier High School in Winnetka, Illinois in 1932.

After receiving B.A. and M.A. degrees at Indiana University in 1936, Ray took another M.A. degree at Harvard University in 1938 and a Ph.D. degree at Harvard in 1940. He was an instructor in English at Harvard for two years, in 1940-41 on a Dexter Fellowship and in 1941-42 on a Guggenheim Fellowship. In the United States Naval Reserve from 1942 to 1946, Ray rose from apprentice seaman to lieutenant. He served for two and a half years in the Pacific aboard the aircraft carriers *Belleau Wood* and *Boxer* and on the staff of Vice-Admiral Donald Duncan, winning seven battle stars and a Presidential unit citation.

The Letters and Private Papers of William Makepeace Thackeray, edited by Ray and published in four volumes by Harvard University Press in 1945 and 1946, became a model for similar editions prepared by other scholars. In 1946 Ray joined the faculty of the University of Illinois as a professor of English. Four years later he became head of the Department of English at Illinois, and in 1957 he was made vice-president and provost of the university. On leaves of absence from Illinois, he was visiting professor at the University of Oregon in 1948 and Berg Professor of English and American Literature at New York University in 1952-53, and he was Lowell Lecturer in Boston in 1950.

The subject of his Lowell lectures, the relation between Thackeray's fiction and his personal history, was developed by Ray into the book *The Buried Life,* which was published by Harvard University Press in 1952. In the same year the University of Illinois Press published his *The Importance of Original Editions,* a work confined in scope to nineteenth-century books. Among the works of Thackeray that he edited was *Contributions to the Morning Chronicle* also published by the University of Illinois Press, in 1955.

Ray's biography of Thackeray was issued in two volumes by McGraw-Hill: *The Uses of Adversity* (1955) covered the years 1811 to 1846; *The Age of Wisdom* (1958) carried the biography to Thackeray's death in 1863. Bradford A. Booth in his introduction to Ray's *Bibliographical Resources for the Study of Nineteenth-Century English Fiction* (School of Library Service, University of California at Los Angeles, 1964) called the biography of Thackeray "one of the indisputable masterpieces of literary biography in our time."

Ray was instrumental in bringing a large collectin of Wellsiana to the University of Illinois, and he has edited much of the material assembled there. With Leon Edel he combed through the correspondence of H. G. Wells and Henry James and compiled a record of their friendship, their debate on the art of fiction, and their ultimate falling-out. The record was published by the University of Illinois Press in 1958 under the title *Henry James and H. G. Wells.* Ray also edited Wells's *Desert Daisy* (Beta Phi Mu, University of Illinois, 1957) and *The History of Mr. Polly* (Houghton, 1960).

At the end of the 1959-60 academic year Ray left his posts at the University of Illinois to join the staff of the John Simon Guggenheim Memorial Foundation in New York City as associate secretary general. He became secretary general in 1961 and on July 1, 1963, when Henry Allen Moe, president of the foundation since its establishment in 1925, retired, Ray succeeded Moe in the presidency. In 1962 he took on, in addition to his duties with the foundation, the post of professor of English at New York University.

In the papers that Ray has delivered before his audiences of scholars, librarians, teachers, and students, there is a recurrent theme: the value of the heritage of humane wisdom passed down through the ages through books and absorbed by individuals in quiet solitude. "Against the vast and portentous backdrop of politics in an age of possible catastrophe . . . the claims of literature are . . . elusive," Ray pointed out in "Literature and the Darkness Within," the opening address at the convention of the National Council of Teachers of English in Miami, Florida on November 22, 1962, published in *College English* (February 1963). "For most students it is a *princesse lointaine,* desirable no doubt, but out of reach. The world is very much with them, and it calls so loudly and so insistently in their ears that it is difficult to persuade them to listen to the quiet voice of literature. . . . I shall insist, then, that communication is one thing, literature another; and if I accept the longer odds on the latter, it is in the confident expectation of winning back my stake many times over. . . . Literature has the great merit of making a continuing impression at the level of life's complexities. It offers no stirring victories, but among those who study it with devotion, it does sharpen thought and feeling. It operates, indeed, in the area that predetermines politics, the area of what Tocqueville called *moeurs;* and this 'complex of custom, idea, prejudice, ideals, and attitudes' is 'the center of gravity of society.' "

Taking as his guide Marshall McLuhan's *Understanding Media*—"the expository pages of which are as enlightening as the polemical pages are exasperating—"Ray dealt with the impact of mass media on books in "The Future of the Book," the keynote address at the eighty-fifth annual conference of the American Library Association in New York City on July 10, 1966, published in the *ALA Bulletin* for September 1966. Ray suggested that the bookman's response to the fact that the electronic image and spoken word threaten to displace the typographic page should be defensive but not hostile. "An attitude of hostility towards science on the part of bookmen would be anachronistic and absurd," he pointed out, but at the same time he reminded his audience: "A compelling case can be made for the book as the best source of information. Once one goes beyond the broad, elementary view of a subject, the opportunities that books afford for review and comparison, for immediate reference and prolonged attention to any step in the argument, and for all the other detailed operations that are a necessary part of close study surely outweigh the advantages that electronic devices can offer. But the real case for books is that they give the reader something more precious than information, that they encompass 'the literature of power.' " While the information retrieval functions of libraries cannot be neglected, Ray counseled, librarians must never relinquish a conception of their profession "in which librarians are bookmen as well as technicians, and in which libraries are envisioned as 'mind-saving stations' as well as repositories of information."

Gordon N. Ray is a member of Phi Beta Kappa, the Athenaeum Club of London, the Century Club, the Harvard Club of New York, and the Grolier Club, of which he has been president since 1965. He is a fellow of the Royal Society of Literature and the American Academy of Arts and Sciences. His honors include honorary degrees from Monmouth College, Syracuse University, Duke University, New York University, Tulane University, and Indiana University. His hobbies are book collecting and travel.

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ROBICHAUD, LOUIS J(OSEPH) (rō'bi-shō)

Oct. 21, 1925- Premier of New Brunswick, Canada
Address: b. Parliament Bldgs., Fredericton, New Brunswick, Canada; h. 58 Waterloo Row, Fredericton, New Brunswick, Canada

Canada's eastern province of New Brunswick has a majority of English-speaking voters who customarily elect Premiers of English descent. Since 1960, however, a Canadian of French origin, the bilingual Acadian Louis J. Robichaud, has held the office of Premier as leader of the ruling Liberal party. At the age of thirty-four he became the youngest Premier in the history of New Brunswick and one of the youngest provincial Premiers that Canada has ever had. His supporters hoped that in succeeding Hugh John Flemming, the Progressive Conservative Premier, Robichaud would exert an invigorating impact on the province's unprogressive economy and inept local administrative system. Turning tradition-minded New Brunswick into what has been termed "a sociopolitical laboratory," he has aroused nationwide interest through bold experiments in tax reform, education, centralized administration, and antipoverty programs that have generated sweeping changes and storms of controversy.

Louis Joseph Robichaud is a descendant of early seventeenth-century French settlers of Acadia, now the maritime provinces of New Brunswick and Nova Scotia. He was born on October 21, 1925 in the lumbering and farming village of St. Anthony in Kent County, New Brunswick, the seventh of ten children of Amédée and Annie (Richard) Robichaud, bilingual Acadians. He grew up with his five brothers and four sisters in a tradition that assigns first importance to the home and family. His father, a sawmill operator and village postmaster, was a loyal member of the Liberal party.

In elementary school and at Sacred Heart, a Roman Catholic high school in Bathurst, New Brunswick, Robichaud was especially attracted to sports. He kept scrapbooks on sports figures, lined his bedroom walls with framed sports pictures, and played hockey, baseball, tennis, and handball. Also, from the age of twelve he took an absorbing interest in politics. Among his heroes in those days were Allison Dysart, the Premier of New Brunswick from 1935 to 1940, and William Lyon Mackenzie King. Later at Sacred Heart University, where he

LOUIS J. ROBICHAUD

obtained the B.A. degree in 1947, he directed sports activities for three years, but was still also fascinated with politics. At graduation he signed his class prophecy notes to friends as "Louis J. Robichaud, Premier of New Brunswick." Postgraduate work at Laval University in Quebec from 1946 to 1949 in economics, political science, and other social sciences provided a solid foundation for his career in government and politics. His training in debating also proved a valuable asset.

For several months of each year while attending Laval, Robichaud studied law, articled to Albany M. Robichaud, who is now a justice of the Supreme Court of New Brunswick at Bathurst. In 1952 he was admitted to the New Brunswick bar and opened his own law office in Richibucto, where he practised until 1960. On July 12, 1960 Robichaud was commissioned a Queen's Counsel—a procedure known as "taking silk."

Although still a barrister of little experience or distinction, Robichaud had received in 1952 the Liberal nomination to the New Brunswick House of Assembly to represent Kent. That constituency, which had been under Liberal control for fifty years, easily fell to Robichaud in the election of September 22, 1952. He went on to reelection on June 18, 1956 and again on June 27, 1960. With nearly three sessions to his credit, Robichaud became the Opposition financial critic in 1957-58. Then at the Liberal party convention in October 1958 he was chosen on the third ballot to be leader of the Liberal party of New Brunswick, having led the voting among six candidates, including Joseph E. Connolly, the acting leader.

As the leader of a split and dejected Liberal party, the dynamic and fiery Robichaud set about to strengthen the party and improve its image. He began a 50,000-mile series of tours of every town, village, and school in the province. By the end of eighteen months Robichaud had become one of the best-known persons in the province. As leader of the Opposition in the legislative assembly in 1959-60 he succeeded in putting the Progressive Conservative government on the defensive. He attacked the archaic liquor laws and proposed a plebiscite to deal with them, deplored unemployment, criticized what he called "frenzied financial policies" and a lack of economic planning, and accused the government of corruption in letting contracts. Robichaud's major issue in the legislature and in his campaign, however, was his opposition to a Conservative program for compulsory hospital insurance, which would have placed excessive tax burdens on his province, where the annual per capita income at that time was only 64 percent of the national average of $1,460. The popularity of his proposed abolition of the program in the rural areas resulted in the upset election of June 27, 1960. Robichaud led his party to victory over Hugh John Flemming's eight-year-old Conservative regime with a record vote of 53 percent, taking thirty-one of the fifty-two assembly seats. The election returns sent waves of apprehension through the federal House of Commons, warning the government of Prime Minister John G. Diefenbaker that provinces that had voted Conservative in the past would not necessarily continue to do so.

Becoming Premier of New Brunswick by virtue of his leadership of the majority party, Robichaud appointed a new Cabinet in which he himself assumed the portfolio of Attorney General. He gave up that additional post in 1966, however, when his salary as Premier was increased. In 1963 Robichaud incurred criticism from the Opposition for some forestry concessions that the Liberals granted to Italian interests. Having aroused public concern, he took the opportunity to call an election. The results of the April 22, 1963 contest were that Robichaud's government was returned to power with a solid victory and a strengthening of the party, having gained another seat in the assembly.

The Premier's efforts have centered on government reform and development of the New Brunswick economy, which to a large extent depends upon seasonal occupations such as fishing and farming. Robichaud grew up amid widespread poverty and chronic unemployment, and attacking the depressed economy has seemed to him the party's greatest undertaking. There are many dropouts in the New Brunswick schools, and of those who finish their education, many seek employment outside the province. Some of Robichaud's brothers, for instance, moved to Maine. Robichaud has said, "We want to stop the outward flow of our people. This is no time to be firmly entrenched in the past." For that reason he has initiated vigorous, pioneering programs. He has encouraged private investment, set up a research council to keep abreast of technological advancements, improved conditions in the fishing industry, and attracted new industry.

In 1961 Robichaud announced the opening of New Brunswick's first papermaking plant, which had been personally negotiated by him. In October 1964 he disclosed plans for a $28,000,000 base metal concentrator of the Brunswick Mining and Smelting Corporation, which was opened in December 1965. Robichaud also announced the future opening of that corporation's steel mill, scheduled for production in 1968. Capital investments in the total complex were expected to total $200,000,000. The venture, which will eventually include chemical and metallurgical units, is a project of much satisfaction to Robichaud, who has called it "the largest single industrial development ever undertaken in New Brunswick."

Canadians have both censured and acclaimed Robichaud for trying "to bring New Brunswick out of the horse-and-buggy age into the mid-twentieth century," as Langevin Cote described the Premier's objective in the Toronto *Globe and Mail* (March 9, 1966). Following many of the recommendations of the Byrne Report—a royal commission study completed in November 1964—he set out to implement a program of government reform. His plan, which went into effect on January 1, 1967, was designed to transfer the cost and controls of municipal government to the province in the areas of education, public housing, welfare, justice, and public utilities. It also provides for a retail sales tax to shift the revenue burden from the property owner to the consumer.

Although it is generally agreed that Robichaud's reform program (called the Plan of Evolution or Program of Equal Opportunity For All) will provide more efficient administration, opposition to it has been outspoken and vehement. The discussion of the plan in the legislature resulted in a monumental filibuster, the longest in the 182-year history of the province, but the necessary legislation was passed. In Fredericton, Robichaud was being called "King Louis," and in January 1966 telephone threats were made upon him and his family.

Some of the opposition to Robichaud's reform program has come from the five English-language newspapers in the province. The English-speaking population has angrily maintained that the plan is nothing more than a scheme for making the English-Canadian majority subsidize the French Acadians and that the Acadians, being worse off economically, would reap the benefits of his massive, expensive program. In an adaptation of a popular saying the plan has been criticized for "robbing Peter to pay Pierre." Robichaud has stressed the poor economic condition of all of the citizens of the province. "New Brunswick has no pockets of poverty—we have only pockets of prosperity," he has argued. He is eager to avoid arousing English-French animosity and has been careful not to link the Acadians with the French of Quebec and the goal of separatism. "I am proud to be an Acadian, but first I am a Canadian," he once remarked, as quoted in the New York *Times* (August 16, 1965), and he has maintained that although 40 percent of the 737,000 New Brunswickers are of French descent, "there is not one separatist among us."

In September 1966 Robichaud had announced that New Brunswick's version of the War On Poverty would be launched with a ten-year $114,000,000 federal-provincial program for two depressed rural areas. Included in the program were improved educational and vocational training programs, educational TV, allowances for moving to designated growth centers, public housing, and road building. "Handing over money is just a plaster, just a band aid," he said; "we must restructure. We are not afraid of change if it is due and believe me in New Brunswick it is long overdue." A full 75 percent of the antipoverty programs is being financed by the federal government.

Among the achievements of the Robichaud administration during 1967 were the creation of a provincial housing corporation, appointment of an ombudsman, truth-in-lending legislation and other consumer protections, a Human Rights Act to protect persons against discrimination, and new school construction. Despite financial help from the federal government, Robichaud's policies have put a strain on New Brunswick's budget. As reported in the Toronto *Globe and Mail* (October 17, 1967), the province's net debt increased by $34,000,000 during the period from 1960 to 1965, dipped slightly in 1966, and jumped by $83,000,000 to $232,000,000 in 1967 because of the absorption of many debts for local services.

Progressive Conservative opposition, much of it vituperative, to Robichaud's far-reaching programs made the 1967 election one of the liveliest that the province has ever experienced. In a Toronto *Globe and Mail* editorial (September 12, 1967) about the candidates, Robichaud was described as "not really so much a socialist as a revolutionary" and as a politician "so far left that the New Democrats have decided not to complicate matters by running against him." J. C. Van Horne, head of the Progressive Conservative party in New Brunswick, led a hard-fought campaign, matching Robichaud's impassioned oratory in long, heated speeches at rallies throughout the province.

On election day, October 23, 1967, the Liberals kept a working majority of thirty-two seats in the House of Assembly, enabling Robichaud to retain the premiership. His position was weakened, however, because the six additional assembly seats that had been created by the Election Act of 1967 were won by the Progressive Conservatives. Robichaud therefore faced increased opposition in the new legislature to his reform plan, some of which still had to be enacted.

Robichaud is a member of the New Brunswick Barrister Society. For many years he served as a school board trustee and chairman. He holds several honorary degrees, including the Dr. Polit. Sci. from Sacred Heart University (1960), LL.D. from the University of New Brunswick (1960), LL.D. from St. Joseph's University (1961), D.C.L. from Mount Allison University (1961), LL.D. from the University of Montreal (1961), and LL.D. from the University of Ottawa.

On August 9, 1951 Louis J. Robichaud married Marie Lorraine Savoie of Neguac, New Brunswick. Their children are Jean-Claude, Paul, Louis-René, and Monique. As devout Roman Catholics, the Robichauds include religious statuary in their home decor. Sturdy and compact in build, Robichaud stands five feet five inches tall and weighs 158 pounds. Bert Burgoyne observed in the Toronto *Globe and Mail* magazine (July 23, 1960) that the Premier "presents a carefully neat appearance, favoring restrained colors in suits. . . . His closely packed brown curls are seldom hidden by a hat." In other newspaper articles he has been characterized as peppery, earnest, and—as a politician—shrewd. He has long admired the straightforwardness of former President Harry S. Truman and regards both him and Canadian Prime Minister Lester Bowles Pearson as model statesmen.

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ROBLES, MARCO A(URELIO) (rōb'lās)

Nov. 8, 1905- Former president of Panama
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To observers of the Latin American political scene, some of the most difficult problems confronting any chief of state were those that devolved upon Marco A. Robles as president of Panama. Having taken office in October 1964, soon after bloody anti-American rioting, Robles worked to bring prosperity and stability to his country through social and economic reforms and negotiation with the United States of a new treaty regarding the Panama Canal. His objectives suffered a grave setback in a major government crisis during the last year of his four-year term when, in March 1968, the National Assembly voted to remove him from office. With the support of the National Guard and the Supreme Court, however, Robles remained effectively in power until the end of his term. On October 1, 1968 he was succeeded by Dr. Arnulfo Arias.

The son of a judge and the cousin of a former president of Panama, Marco Aurelio Robles was born on November 8, 1905 in Aguadulce, Panama. His father, Adriano Robles, a hard-working businessman who later became a judge, served as Minister of Justice in the administration of President Rodolfo Chiari. When he was a young man, Marco Robles' greatest ambition was to follow in his father's footsteps and become Minister of Justice. After finishing secondary school in Aguadulce, he attended the University of Panama in Panama City, of which his maternal grandfather was rector for many years.

Robles also studied at the Sorbonne in Paris and during the 1920's was attached to Panama's diplomatic missions in Paris and London. In 1931, at the age of twenty-six, he enrolled in the Liberal party, which had been the ruling party in Panama for some years. One of its leaders, Rodolfo Chiari, had served as president from 1924 to 1928. When members of the Arias family took control of the government during the Depression, Robles had to postpone his career in public service. At one point he became a truck driver to earn a living. He was employed during World War II on construction of defense installations in the Canal Zone. Then for a time he worked for an insurance company and later turned to banking, eventually reaching the position of assistant manager of a branch of the National Bank.

Politics had continued to attract Robles, however. He supported the action of the Legislative Assembly in impeaching former President Arnulfo Arias in 1951 and served a short term in the legislature as a deputy of the Liberal party. Nevertheless, he was relatively obscure in government circles in 1960 when President Robert F. Chiari, his cousin, appointed him Minister of Government and Justice. During the nearly four years that Robles served in the Chiari Cabinet he became known as an honest and determined administrator. With equal enthusiasm he attacked crime, Communism, and what he regarded as undue privileges for the influential rich. He made sharp inroads against crime and juvenile delinquency in the urban slums, acknowledged to be some of the worst in Latin America. Among the steps that he took to combat the spread of Communism was a ban on the importation of pro-Castro literature from Cuba.

Even the influential cattlemen bowed to the Minister of Justice. When it was brought to his attention that stray cattle were causing a number of serious automobile accidents, Robles told the cattlemen to fence in their herds. Failing to get their cooperation, he then ordered the National Guard to shoot all cattle found on the highways. The cattlemen raised a storm of protest but finally acquiesced to his demands and fenced in their herds.

In May 1964 Panama voters went to the polls to elect a new president. Under the law, a Panamanian president is elected by direct popular vote for a four-year term and may not succeed himself. Robles, the candidate of the eight parties forming the government coalition, was nominated as the compromise candidate after the voting on two other leaders of the Liberal party became deadlocked. His chief opponent was former President Arnulfo Arias, a fiery nationalist who assumed the presidency in 1940 and 1949 and both times was ousted for introducing a Fascist-style constitution that discriminated against non-Panamanians.

Dr. Arias, a Harvard-trained surgeon and spellbinding orator, was expected to beat easily the slightly built, slow-speaking Robles. A self-proclaimed champion of the masses, Arias attacked Robles as a member of the closed and rigid oligarchy that had ruled the small Central American republic since it gained independence in 1903. Though he admitted that he was backed by the entrenched elite, Robles pointed out that he came from a middle-class background and lacked the wealth, social status, and education that characterized most of Panama's leading politicians.

The big issue in the turbulent campaign was the Panama Canal. A few months before the election twenty Panamanians and four United States soldiers had been killed in rioting set off when American students tried to fly the United States flag alone in the Canal Zone, disregarding a regulation that it could only be flown in conjunction with the Panamanian flag. The bloody January 1964 riots also led Panama to break diplomatic relations temporarily with the United States. Robles promised prospective voters a revision of the treaty with the United States that would give Panama a bigger stake in the operation of the canal.

Next to a new treaty with the United States, Robles said, his country's greatest need was the economic and social development of its interior. Keying his campaign to the strengthening of policies inaugurated by President Chiari, Robles promised to carry on social, land, and tax reforms while supporting the constitution and the Alliance for Progress. "Surely my background determined my deep conviction that social reform is long overdue," he told crowds in slums and backlands, "that the abject poverty we have alongside of opulent wealth must disappear." He promised the slum dwellers unemployment compensation and reforms in housing and schools.

On May 10, 1964, in the largest presidential turnout in Panama's history, voters went to the polls to cast their ballots in the bitterly fought election. Robles scored a stunning upset, sweeping most of the backland provinces and slicing deeply into some urban strongholds where Arias was supposed to be unbeatable. Along with him, Robles carried most of his ticket, including Max Delvalle, his first vice-president.

Immediately after the election, Arias supporters charged that the election was rigged and that the government had "falsified" the vote. However, the national electoral jury, after the official recount, upheld the earlier results, giving Robles 130,154 votes to 119,786 for Arias. Juan de Arco Galindo of the Opposition Alliance received 49,818 votes, while four smaller parties, including the Socialists and the Christian Democrats, polled a total of 20,309.

Several leading American newspapers hailed Robles' victory. "For the United States, as well as for Panama, it is doubtless better to have Mr. Robles as President than Dr. Arias. . . . Robles has his feet on the ground and his head is decidedly not in the stars," was the opinion of a New York *Times* editor (May 13, 1964). A Washington *Post* editor (May 14, 1964) wrote that Robles' election "allows the isthmus republic and the United States to move on to the prompt elimination of the causes of conflict."

On October 1, 1964 Marco Aurelio Robles was sworn in as president of Panama. He was the fourteenth president elected by popular vote and the thirty-fifth person to serve as his country's chief of state. In his inaugural speech Robles reiterated his campaign pledges of reform of taxes, tariffs, health, sanitation, education, and the economy. A month earlier some of his major choices for Cabinet posts had been disclosed. The appointments came as a surprise to most political observers. Instead of doling out the posts to the party faithful, he chose competent administrators, most of them nonpolitical and all anti-Communist.

President Robles' administration weathered its first major test a month later when 2,000 leftist-led students marched on the presidential palace and demanded that Robles quit because they felt that he was not taking a tough enough stand in talks on a new Panama Canal treaty with the United States. (The talks had been inaugurated by Robles' predecessor.) Angered because agitators in the mob called him and his ministers "traitors," Robles met the jeering marchers at the palace door. "I am a Panamanian as much as you are. I was born in the heart of Panama. There is no monopoly on patriotism," he shouted above the din. When the mob refused to disperse, President Robles called out the National Guard, which quickly crushed the demonstration. Soon afterward Panama's National Assembly gave Robles a decisive vote of confidence for his talks with officials of the United States concerning the canal.

MARCO A. ROBLES

In response to Panamanian proposals President Lyndon B. Johnson announced in December 1964 that the United States was ready to negotiate a new treaty with Panama over the canal. Calling the event "an historic day," Robles said Johnson's statement created a "favorable atmosphere for negotiations" in which Panama would make "basic demands" for change. He noted that a new treaty would replace the 1903 accord and "virtually abrogate this accursed instrument." He also pointed out that the new treaty would establish the "recognition of Panamanian sovereignty over the Panama Canal and . . . put a halt to the odious policy of perpetuity."

On the domestic front Robles set about to stimulate his country's economy, which had been threatened by the anti-United States riots. He signed into law broad-based tax-reform measures that affected almost every aspect of Panama's fiscal life. Although his tax policies won him friends among the poor, they alienated former supporters among the wealthy businessmen and landowners who had often escaped the tax collectors' scrutiny. Robles' tax measures and reforms proved effective, however, and the nation began to edge back from the brink of bankruptcy during his first year in office.

Again, in January 1965, Robles avoided possible blood-letting by an anti-American mob that marched on the Canal Zone on the anniversary of the 1964 rioting. He ordered the National Guard to protect the area, and after laying down a tear-gas barrage, it dispersed the mob. A correspondent for *Time* (January 22, 1965) wrote of the incident: "The new government of President . . . Robles . . . was strong enough to act shrewdly and firmly against the country's leftists and ultra-nationalists. For Panama that is a rare quality."

After eighteen months of negotiations between the two countries, President Johnson and Robles simultaneously announced in September 1965 that their nations had reached agreement in principle on a new Panama Canal treaty. The declaration called for the abrogation of the 1903 canal treaty and promised recognition "effectively" of Panama's sovereignty over the present Canal Zone. Talks between the two countries over the intricate arrangements of the proposed treaties continued, and on June 26, 1967 it was announced that negotiators had reached agreement on three draft treaties.

The treaties provide for Panama's minority participation in the canal's management and a far greater share of the profits. They also end the exclusive sovereign rights of the United States over the Canal Zone and provide for the canal's reversion to Panama by approximately the end of 1999. One of the treaties also gives the United States an option to build a new sea-level canal, which would also revert back to Panama after a specified time.

By early 1968 it had become unlikely that the National Assembly would ratify the treaties. Robles had decided that in the presidential election of May 1968 he would support David Samudio against Arnulfo Arias. Some of Robles' followers defected to the opposition parties in the National Assembly, where his influence became considerably reduced. Charging him with violating the constitution by using his office to affect the outcome of the election, his opponents in the legislature succeeded on March 15, 1968 in having him impeached and later in the month ousted him from the presidency and swore in Max Delvalle, the first vice-president, in his place.

With the backing of the National Guard, Robles remained in the presidential palace. For several days, therefore, two men claimed the office of president. In early April the Panama Supreme Court ruled that the impeachment process against President Robles and his dismissal by the National Assembly were illegal. Unable to succeed himself as president, Robles supported the candidacy of David Samudio, a former Finance Minister, against Dr. Arnulfo Arias. The election was held on May 12, 1968, but it was not until after over two weeks of turmoil and accusations of fraud by both sides that Arias was declared the winner. On September 30, the night before the new president's inauguration, Robles quietly left the presidential palace and boarded a plane for Miami, Florida, where his wife and family awaited him. A few days later he told reporters that he did not regard himself as an exile. The Robles family now lives in Coral Gables, a part of greater Miami.

Marco Aurelio Robles and his wife, the former Petita Querube Saa, a schoolteacher, have three daughters, Raquel Arciceli, Lia Gisela, and Roxanne Querube. Robles, who has angular features and graying wavy hair, is fairly tall and weighs 160 pounds. His associates say he is an intense, somber man and a "hard-headed realist." Because of an operation for ulcers several years ago, he eats lightly but frequently. He does not smoke or drink.

Before moving into the presidential palace for a four-year occupancy, the Robles family lived in the residential suburb of El Cangrejo in a comfortable but inexpensive mortgaged furnished home. When he is with friends, Robles likes to dress informally, often wearing sport shirt and slacks. He is an avid hunter of wildfowl and also relaxes by listening to semiclassical music or taking a drive with his family into the country. He enjoys reading and is especially fond of novels by Romulo Gallegos, the former president of Venezuela.

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ROMNES, H(AAKON) I(NGOLF) (rom'nis)

Mar. 2, 1907- Corporation executive
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As chairman of the board of the American Telephone and Telegraph Company, H. I. Romnes is the chief executive officer of a corporate enterprise richer in assets than any other in the world. AT&T is the parent company of the Bell System, which comprises the Western Electric Company, the Bell Telephone Laboratories, and twenty-three regional telephone companies in the United States. Joining the Bell System as a laboratory technician and circuit designer in 1928, Romnes rose through the ranks of AT&T's engineering division to become chief engineer in 1952, vice-president in charge of operations in 1955, and president in 1965. He succeeded Frederick R. Kappel as board chairman in 1967.

The oldest of five children, Haakon Ingolf Romnes was born on March 2, 1907 in Stoughton, Wisconsin, to Hans and Ingeborg (Fosdal) Romnes, immigrants from Norway who ran a bakery in Stoughton. He has three brothers, Arne, Bjarne, and Ragner, and a sister, Borghild (Mrs. Paul Pirho). Along with his brothers and sister, Romnes worked in his parents' bakery after school and during vacations. The experience generated in him an interest in economics, but he was also interested in electronic communications from his earliest years, and much of his pocket money went for crystal-radio components and other electrical equipment. "I liked to work with wires and buzzers and things like that," he has recalled, as quoted in the New York *Times* (December 22, 1966). "You had to live in a small, rural community to learn that you could send a message across barbed wire."

Romnes attended public schools in Stoughton. After graduating from high school, he entered the University of Wisconsin at Madison, where, after seriously considering economics, he settled on electrical engineering as his major. In 1927, during the vacation preceding his senior year, he took a summer job with the Wisconsin Telephone Company, as a member of a traveling construction and installation crew at $15 a week plus a food and lodging allowance.

In July 1928, a few days after he received his B.S. degree in electrical engineering, Romnes joined the technical staff of Bell Telephone Laboratories in New York City, where he did circuit design work for seven years. During that time, six patents were issued in Romnes' name for equipment designed by him. On July 1, 1935 Romnes moved to AT&T's engineering division, also in Manhattan, which is concerned with the application and use of the products designed and developed at the Bell Telephone Laboratories. In the engineering division he was, successively, an engineer in the toll transmission group, concerned with K carrier and coaxial lines (1935-45); head of the toll transmission group (1945-46); radio engineer (1946-49); and plant extension engineer (1949-50).

On April 1, 1950 Romnes moved to the Illinois Bell Telephone Company in Chicago as building and equipment engineer, and three months later he was named chief engineer there. The following December he returned to New York as general manager—a title changed to director of operations seven months later—of AT&T's long lines department. He became assistant chief engineer of AT&T in July 1952, chief engineer in September of the same year, and vice-president in charge of operations and engineering the following month. As vice-president he oversaw the development of the Bell System's direct distance dialing network, a colossal technological transition involving the integration of telephone lines throughout the United States in one vast switching facility. This nationwide facility today permits 90 percent of the Bell System's subscribers to dial long distance calls directly instead of through an operator.

On March 17, 1959 Romnes was elected president of the Western Electric Company, the equipment-manufacturing arm of the Bell System. While head of Western Electric, he was one of the first corporation executives in the United States formally to commit his company to a plan for equal opportunity in employment. "The businessman's responsibility for advancing equality of opportunity does not stop at the factory gate," he told an Urban League audience in 1963. "No company is an island; its fortunes are bound up with the community around it."

On January 1, 1964 Romnes became vice-chairman of the board of directors of AT&T, and exactly one year later he succeeded Eugene McNeely, who was retiring, in the presidency. On December 21, 1966, after Frederick R. Kappel announced his retirement as chairman of the board of AT&T, Romnes was elected to succeed Kappel and Ben S. Gilmer was voted to move up into the presidential post vacated by Romnes. The new board chairman took office on February 1, 1967. His new salary was not announced, but it was estimated to be about $100,000 more than he had made as president.

At a news conference he held before taking office, Romnes outlined what he thought were the two great challenges facing the company: introducing new technology that will permit us to hold down and reduce rates in the face of inflation and rising costs," and "convincing regulatory authorities that we shouldn't be restrained in exercising our best management judgment in running our business." The statement reflected Romnes' concern about an investigation then being conducted by the Federal Communications Commission into AT&T's interstate rate structure. On July 5, 1967 the FCC ruled that AT&T must limit its profits to a range of 7 to 7.5 percent on interstate service rather than the range of 7.5 to 8.5 the company had requested. In addition, the company was told to reduce rates by $120 million on interstate service. Romnes has far from a hostile attitude toward government regulation. "If we in business can say of the bureaucrat that 'he never met a payroll,' " he once remarked, "it can also be said with equal justice about us that 'we never carried a precinct.' We have a lot to learn from each other."

H. I. ROMNES

The $33-billion corporation chaired by Romnes has 3,000,000 shareholders, 530 million shares of common stock outstanding, and more than 825,000 employees. In a recent typical year it spent about $4 billion on construction. It installed about 20,000,000 telephones and took out some 16,000,000, for a net increase of 4,000,000. Romnes foresees that the new technology will play a major role in the future of AT&T, but he feels that the technical aspects should never be allowed to supplant the human aspects. "Surely we can never forget," he has said, "—in applying new technology to our own business practices—that the ultimate test of everything we do is the satisfaction and convenience of the customer. He is the one who shouldn't be folded, spindled or mutilated!"

Articles on the technology of communications by Romnes have appeared in the *Bell Telephone Magazine,* the *AIEE Journal,* and the *IEEE Spectrum.* The AT&T chairman is a director of the Chemical Bank of New York Trust Company, the American Cancer Society, the Downtown-Lower Manhattan Association, the United States Steel Corporation, the Cities Service Company, and the Mutual Life Insurance Company of New York. He is a trustee of the Westminster Choir College (Princeton, New Jersey), the Seamen's Bank for Savings, the Wisconsin Alumni Research Foundation, the National Industrial Conference Board, the National Safety Council, and Presbyterian Hospital (New York City).

Romnes is a member of the Massachusetts Institute of Technology Corporation, the Salvation Army Advisory Board, the board of governors of the Federal Hall Memorial Associates, the University of Wisconsin Foundation, the National Corporations Committee of the United Negro College Fund, the National Urban League Corporate Support Committee, the honorary board of the Alexander Graham Bell Association for the Deaf, and the National Citizens Committee for United Community Campaigns of America. He is also a member of the Economic Club of New York, the New York Chamber of Commerce, the United States Chamber of Commerce, the Telephone Pioneers of America, the Armed forces Communications and Electronics Association, and the honorary engineering societies Eta Kappa Nu and Tau Beta Pi. He is, in addition, a fellow of the Institute of Electrical and Electronics Engineers and a member of the Baltusrol Golf Club, the University Club of New York, and the Links. On March 6, 1967, he was named Man of the Year by the University of Wisconsin Alumni Association of New York.

H. I. Romnes and Aimee Champion were married on December 26, 1930. They have a daughter, Karen (Mrs. Albert Olenzak). Romnes, who is called "Hi" by his family, friends, and associates, is six feet one inch tall and weighs 190 pounds. His eyes are blue, his hair is gray, and his complexion is fair. He is a gentle, soft-spoken man, with great power of persuasion and a contagious confidence in the face of difficult tasks. His favorite recreations are golf, gardening, and woodworking. (He takes pains to point out that the latter hobby does not mean, as some sources have inferred, that he is a "cabinet maker.") Romnes' philosophy of life and work was summed up in a speech he once gave to a graduating class at his high school alma mater in Stoughton: "Whatever you do, do it well. Whatever you do, do it with conviction. . . . Whatever you do, strive to excel."

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ROUSE, MILFORD O(WEN) (rous)

Aug. 10, 1902- Physician; organization official
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The traditional hostility of the American Medical Association to governmental intrusion into the domain of private medical and health care is personified in Dr. Milford O. Rouse, the president of the national physicians' organization for 1967-68. Rouse, a gastroenterologist who heads a five-man team of private practitioners in Dallas, Texas, is an old-fashioned, rugged free-enterpriser less willing than his predecessor in the A.M.A. post, Dr. Charles L. Hudson, to accommodate to federal programs that he considers threats to the freedom of private medical practice. One of Rouse's oft-repeated complaints about Medicare, the Social Security-based medical insurance program for the aged, is that medical indigency is not one of the requirements for eligibility.

The American Medical Association has an annual revenue exceeding $26,333,000, a membership of 216,000 physicians (most of the private practitioners in the United States), a modern nine-story headquarters in Chicago, and a staff of 900 people. A more flexible policy than Rouse's in the relations between the A.M.A. and the government is expected from Dr. Dwight L. Wilbur, who succeeded to the A.M.A. presidency in June 1968.

One of five children, Milford Owen Rouse was born in Jacksonville, Florida on August 10, 1902 to William Thomas Rouse, a Southern Baptist minister, and Sallie (Milford) Rouse. In early childhood Rouse went with his parents to Brazil, where Reverend and Mrs. Rouse worked as missionaries for a year. In Brazil, Rouse fell ill with meningitis, and the example of the Brazilian physician who attended him during his illness inspired in him his first thought of a medical career.

From Brazil the Rouses went to Cuba for a year before returning to the United States. After graduating from high school in Vernon, Texas, Rouse entered Baylor University in Dallas. It was as an undergraduate at Baylor that he definitely decided to become a physician. "I came to believe," he has recalled, "that God had something for me to do and that medicine was to be my field of service." After taking his B.A. degree at Baylor in 1922 and his M.A. in 1923, Rouse entered the Baylor College of Medicine, where he received his M.D. degree in 1927. He served his internship as a first lieutenant in the United States Army Medical Corps at the hospital attached to Fort Sam Houston in Dallas in 1927-28. In 1928 he went into private practice in Dallas with a team of physicians then headed by the late Dr. H. G. Walcott.

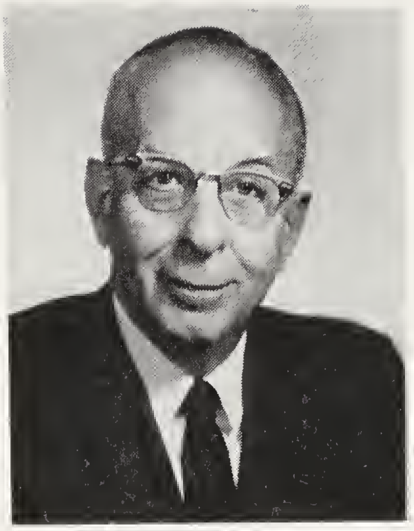
Besides practising gastroenterology, Dr. Rouse taught internal medicine at the Baylor University College of Medicine until the college moved from Dallas to Houston, and since 1943 he has been a clinical professor of internal medicine at the University of Texas' Southwestern Medical School. In 1946 he helped to found, on the site of the Texas State Fair grounds, the Dallas Health and Science Museum, of which he is now vice-president.

Over the years, Rouse served on many committees of the American Medical Association, including the international health committee. His proudest function in the A.M.A. was the chairmanship of the committee on medicine and religion, beginning in 1962. In that position, as liaison man between organized medicine and organized religion, he felt that he helped to make clergymen "recognized members of the health team" and thus bring patients closer to "complete care."

From 1963 to 1966 Rouse was speaker of the A.M.A. House of Delegates. As speaker, he was required to remain neutral in debates, but privately he expressed unremitting opposition to Medicare, the Social Security-based program of partial medical care for the aged. The Medicare bill, long and ferociously fought by the A.M.A., was passed by Congress in July 1965 and became operative a year later. Under the presidencies of Dr. James Z. Appel and Dr. Charles L. Hudson, the A.M.A. accommodated to the *fait accompli* and cooperated closely with the United States Department of Health, Education, and Welfare in setting up the Medicare program. Despite his antipathy to the program, Rouse participated in the cooperation.

The House of Delegates of the A.M.A. chose Dr. Rouse president-elect of the association at its 1966 convention, and Rouse succeeded Dr. Hudson in the presidency on June 20, 1967. In his inaugural speech, as paraphrased and quoted in the New York *Times* (June 21, 1967), Rouse said that " 'capitalism' was so seriously threatened by people who want 'an all-powerful central government' that physicians must 'concentrate more attention on the single obligation to protect the American way of life.' " He went on: "To say the very least, medicine is at the crossroads. We are faced with many problems and many challenges, some of which are new and some of which are only receiving increased emphasis after having developed over a period of years. We are faced with the concept of health care as a right rather than a privilege. And we are faced with many additional social concepts both developing from the idea and contributing to it." Among the additional problems and challenges to which he alerted his fellow doctors were what he called the "emphasis on a nonprofit approach to medicine and emphasis on the academic and institutional environment." He urged the physicians to step up their opposition to government planning in order to hold the line against future federal incursions into the area of private practice of medicine.

In response to Dr. Rouse's inaugural address, the National Medical Association, a largely Negro organization that has been characterized by Alan M. Edelson in the *Wall Street Journal* (December 8, 1967) as a "spirited David set against the A.M.A.'s Goliath," joined with two smaller medical groups to excoriate Rouse's election as "another step backward" for the A.M.A. and to declare that "health care is a right which ought to be guaranteed by our society, not a privilege obtainable only through personal affluence." In a joint statement issued on June 25, 1967 Dr. John S. Holloman Jr., president of the National Medical Association, Dr. Quentin D. Young, president of the Medical Committee for Civil Rights, and Dr. Lytt I. Gardner, chairman of the Physicians Forum, said: "It is now apparent that the A.M.A. plans to continue its feudal opposition to what has been clearly mandated by the American public—federal support for medical research, medical education, hospitals, medical insurance for the elderly, programs for the medically indigent, and planning for community health care." Later in 1967 Dr. Constance Friess of New York, one of the white doctors who left the A.M.A. to join the N.M.A., said in explanation, as quoted by Edelson in the *Wall Street Journal:* "I just couldn't see why I should keep paying dues every year to an organization that was just going to lobby against social progress." On December 14, 1967 the Student Health Organization, a national organization of medical, dental, and nursing students, formally dissociated itself from the view that health care is a privilege rather than a right.


DR. MILFORD O. ROUSE

In answer to his critics, Dr. Rouse has said that his position has been "deliberately distorted." His view, he has explained, is that "the citizen has a right to have medical care available to him but that it is the citizen's responsibility to take advantage of the care that is available. . . . There is a place for government where the citizens can't do for themselves. But we [the physicians] must be assured that our freedom of judgment and freedom of action are preserved."

Paradoxically, the Medicare program that physicians had so bitterly fought before its enactment turned out to be a tremendous boon to their pocketbooks. Dennis Farney reported in the *Wall Street Journal* on February 27, 1968: "Before Medicare . . . doctors's fees had been rising at about the same rate as wages generally. But with Medicare they jumped 7.8% in 1966 and 6.1% last year—twice the rate of increase of the overall consumer price index. . . . In 1966 the median net income (after expenses but before taxes) of private practitioners rose to $32,170—four times the national average—and one in seven doctors cleared at least $50,000, reports *Medical Economics* magazine." Medicare administrators and many Congressmen, alarmed at the unexpected cost of Medicare—almost 10 percent above the cost that had been anticipated—put a large measure of the blame on doctors for sharply raising their fees, and they began pressing for the imposition of limits on the fees physicians are permitted to charge Medicare patients. In behalf of A.M.A., Rouse answered, as quoted by Dennis Farney in his *Wall Street Journal* article, that federal controls were unnecessary because "the profession disciplines its own members with a definite set of ethics and morality."

Rouse similarly bristled at proposals for controlling the price of drugs and medicines. Congressional and other investigations in the mid-1960's brought to light the prevalence of the practice of exorbitant hiking in the retail prices of drugs. One survey, for example, revealed that twelve drugs of the same type ranged in retail cost from $1.25 to $11 for thirty tablets. Acting on these revelations, President Johnson in March 1968 asked Congress to authorize the Secretary of Health, Education, and Welfare to establish a "reasonable cost range" to guide federal payment for drugs covered by government health programs. Rouse, as quoted in the *National Observer* (March 11, 1968), called the Presidential proposal "price fixing" and said that regulation could be achieved just as easily through "more effective price competition at the retail level."

Dr. Dwight L. Wilbur, the noted California internist who succeeded Rouse in the presidency of A.M.A. in June 1968, has been described by associates as "slightly left of center" and by others as a "dove" in the A.M.A.'s war against the government. Wilbur does not relish Medicare but he is resigned to it as a fact of life in the complex society of the United States in the late twentieth century. "The problem now is whether the partnership between the government and the private sector is going to work," Wilbur has said, "and doctors must help."

Dr. Rouse's medical affiliations outside the A.M.A. include the Texas Academy of Internal Medicine, the Texas Geriatric Society, the Dallas Academy of Internal Medicine, the American Gastroenterological Association, and the American Therapeutic Society. He is a diplomate of the American Board of Internal Medicine, a life fellow of the American College of Physicians, and a past president of the Dallas Southern Clinical Society, the Texas Society of Gastroenterologists and Proctologists, and the Texas Medical Association. He was named to the council of the Southern Medical Association in 1950, chaired the council in 1955, and served as president of the S.M.A. in 1958-59.

Deeply involved in community affairs in Dallas, Rouse was a founding director of the Dallas Council on Aging, the Dallas Community Planning Council, and the Dallas Citizens Traffic Commission. He is a director of the Dallas YMCA and the National Life Insurance Company of Dallas and a member of the Dallas Chamber of Commerce. His honors include a special award from the Southwestern Medical Foundation (1945), the Health Award of the Dallas Hospital Council (1947), the Distinguished Alumnus Award of the Baylor Medical Alumni Association (1964), the Distinguished Service Award of the Texas Medical Association (1964), the Distinguished Service Award of the Southern Medical Association (1965), and the Dallas Man of the Year Award (1967).

Milford Owen Rouse and Leaureame McDavid met as students at Baylor University and were married on July 26, 1927. They have a daughter, Leaureame (Mrs. Curtis L. Sawyer), and three grandchildren. The Rouse home in Dallas has a 3,000-volume library. Outside of collecting and reading books, Rouse's chief recreation is photography. Rouse is five feet eight inches tall and slimmer than some of the photographs of him suggest. He was described in the New York *Times* (June 30, 1966) as "soft-spoken, unruffled, and elaborately courteous in the old Southern tradition." Rouse belongs to the Optimist Club and the Phi Chi medical fraternity.

Politically, Dr. Rouse has classified himself as an "independent conservative" and as "a Democrat whose party has left him." *Time* magazine (June 30, 1967) reported that Dr. Rouse "is personal physician to Oilman H. L. Hunt, a former director of Hunt's far-right Life Line Foundation, and a member of the Association of American Physicians and Surgeons, an ultraconservative political-action group. . . . Rouse still refuses to treat patients who insist on being billed through a Medicare agency."

Rouse is a 32d degree Mason in the Scottish Rite and a deacon in the Lakeside Baptist Church in Dallas, where he teaches an adult Bible class. "Personal religion has always meant much to me," Dr. Rouse has said, as quoted in the *National Observer* (July 3, 1967); and he told his A.M.A. audience in June 1967 what he considered the basis for the physician's responsibility to society: "Luke, who was himself a physician, reports to us these words of Christ: 'For unto whomsoever much is given, of him much shall be required.' "

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RYUN, JIM

Apr. 29, 1947- Runner
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Jim Ryun of the University of Kansas is, without question, the greatest middle-distance runner in the history of track. Ryun holds the world records for the mile (3 minutes and 51.1 seconds) and the 1,500-meter (3:33.1) distances, and he holds the American record for the two-mile run (8.25.2). He established all three of those marks in 1966, when he was just nineteen years old. In that year, he was voted the world's outstanding athlete by fifty-four sports editors in twenty-three countries polled by the Swedish newspaper *Aftonbladet;* the Amateur Athletic Union bestowed on him its James E. Sullivan Award for best amateur athlete of 1966; and *Sports Illustrated* named him Sportsman of the Year.

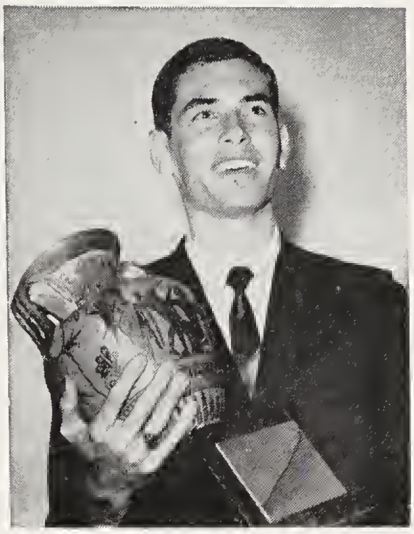
Jim Ryun was born James Ronald Ryun on April 29, 1947 in Wichita, Kansas, to Gerald and Wilma Ryun. He has an older brother and a younger sister. His father is a toolmaker at the Boeing Aircraft plant in Wichita and his mother works in a department store. The peculiar spelling of the family name derives, according to the most probable explanation, from a feud long ago in Ireland, the culmination of which was the schism of the Ryuns from the Ryan clan.

From childhood Ryun has been partially deaf, nearsighted, and allergic to dust and feathers. Lanky and sickly, he failed to make the track team in his freshman year at East High School in Wichita, but the following year he made the cross-country B squad, won a race, and was promoted to the A team. Under Coach Bob Timmons' rigorous training, Ryun within one year whittled his time for the mile from 5:38 to 4:26.4. "I took Jim aside," Coach Timmons told Tom O'Leary of *Sports Illustrated* (September 14, 1964), "and told him that eventually he would be a four-minute miler. . . . But you don't just happen to reach a great goal. You plan, you work. . . . I urged Jim to think not like a high school sophomore but like a four-minute miler."

Already accustomed to rising early to deliver newspapers, Ryun took a daily pre-breakfast jog of five or six miles through the empty streets of Wichita. In the afternoon, working out on a regular cinder track, he did "intervals"—runs at three-quarter speed with only a brief pause between each for recovery. He began the practice of "interval" breathing, which expands the oxygen capacity of the lungs. Calisthenics, weightlifting, and swimming were also included in the training program, which was designed chiefly to develop stamina for enduring pain and fatigue. By the summer of 1963, Ryun, then sixteen years old, was running a 4:08.2 mile and a 1:54.5 half-mile, and he seemed well on his way to achieving two goals that Timmons had set for him: becoming the first high school boy to run a four-minute mile, and making the United States Olympic team in 1964.

In the fall of 1963 Bob Timmons became assistant track coach at the University of Kansas at Lawrence, and he was succeeded at East High School by J. D. Edmiston. The following spring Ryun anchored his school's sprint medley relay team to an interscholastic record of 3:25, and in a race with two of the country's best collegiate milers, Dyrol Burleson of the University of Oregon and Tom O'Hara of Loyola University (Chicago) he ran the mile in 4:01.7, two seconds faster than any high school boy had ever run it before. In June, at Compton, California, only six weeks after his seventeenth birthday, Ryun ran against seven collegians, including Burleson. Literally run off the track at one point, he finished last, but he accomplished his goal of running the mile in less than four minutes. His time, 3:59, was the first sub-four-minute mile by a schoolboy and prompted the winner, Burleson, to comment, as quoted in *Sports Illustrated* (September 14, 1964): "There was nothing unusual about my victory. The entire story was back in eighth place. There is simply no way to imagine how good Jim Ryun is or how far he will go after he becomes an adult. What he did was more significant than Roger Bannister's first mile under four minutes."

That summer Ryun went through a six-week crash program of preparation for the approaching Olympic trials under the direction of his old coach, Bob Timmons. In the program, he ran at least 100 miles a week. In one grueling session on a hot August afternoon he did in succession a strided mile, four 110-yard sprints, four sixty-yard sprints, a fast 1,320, a strided 880, two 660's, a strided 880, four 330's, another 880, six 100's and eight 60's. That set of practice runs was designed to improve his speed recovery. When Ryun pleaded exhaustion at one point, Timmons told him, "Jim, I'm not going to fight you on this. If this goal . . . isn't worth enough to get out and work day after day, then just forget about it. . . . But I don't want you to come back at the end and tell me that if I had made you work you could have made it."



JIM RYUN

In the final tryouts for the United States Olympic team, held in the Los Angeles Coliseum on September 13, 1964, Ryun edged out Jim Grelle of Los Angeles for third place in the 1,500-meter race and thus won a spot on the team. At the Olympic Games, held in Tokyo, Ryun, sick with a cold, lost the semifinal race, coming in 150 yards behind Peter Snell of New Zealand, and thus failed to qualify for the finals. Before leaving Japan he teamed with Bill Dellinger, George Young, and Bob Schul in Osaka to set an American record of 15:26.2 in the 6,000-meter relay.

In the spring of 1965 Ryun won the Kansas state high school mile in 3:58.3. In Los Angeles at the Compton Relays he pressed Snell and Grelle to finish a close third. And a week later, at the AAU championship meet in San Diego, he edged both men to win the feature mile in 3:55.3, a new American record. That summer, in Kiev, Russia with the United States track and field team, he finished second to Grelle in the 1,500-meter event.

About forty college track scholarship offers were waiting for Ryun when he graduated from high school in 1965. Not surprisingly, he chose the offer from the University of Kansas, where Bob Timmons had succeeded Bill Easton as head track coach. Ryun's first indoor—as opposed to outdoor—mile below four minutes was a 3:59.6 timing in the Big Eight indoor trials at Kansas City in February 1966. On May 14, 1966 in the Los Angeles Coliseum, the feature race, with a distinguished international field, including Grelle and Kipchoge Keino of Kenya, was the two-mile. Keino led most of the way at a fast pace, but Ryun and Grelle, matching strides, overtook the African, and Ryun won by a whisker in a new American record time of 8:25.2. In the same coliseum on June 4, Ryun ran a 3:53.7 mile to break his own previous American record and come to within a tenth of a second of the world standard held by Michel Jazy of France. On June 10 in Terre Haute, Indiana in a meet sponsored by the United States Track and Field Federation, a group unaffiliated with the AAU, Ryun ran the half-mile in 1:44.9. The timing eclipsed Peter Snell's world standard of 1:45.1 but it has not been officially recognized by the AAU.

Track fans began to expect Ryun to set a world record every time he went to the starting line, and at the National AAU championships in New York in late June 1966 he was actually booed for winning the mile in 3:58.6. In Berkeley, California on July 17, 1966 Richard Romo and Tom von Ruden decided to give Ryun the fast early pacing they felt he needed to make a record run. Romo led the pack for the first quarter and von Ruden for the second. In the third, Wade Bell took over, believing this to be his best chance to beat Ryun, but in the final quarter Ryun passed Bell in his typical drive to the tape and the judges clocked him at 3:51.3, a new world mile record.

In September 1967 Ryun strained his back, and he was sidelined for three months. On January 21, 1967 he ran an indoor mile at Los Angeles in 4:02.6. It was not until summer that he regained the peak of his form. In the National AAU championships in Bakersfield, California on June 23 he bettered his own world record for the mile with a 3:51.1 timing. Next Ryun went after the world record most highly regarded by track men, the seven-year-old mark of 3:35.6 in the 1,500 meter held by Australia's Herb Elliot. The occasion was the United States-British Commonwealth meet in the Los Angeles Coliseum in July. His main rival was Keino, who had just run a 3:55 mile at 5,900 feet in Africa, a feat comparable, according to some track buffs, to Ryun's own record at sea level. Ryun stayed just behind the fast-pacing Keino until, in the last 300 yards, he spurted past the African and hit the tape at 3:33.1, a new world mark 2.5 seconds faster than Elliot's.

Ryun suffered some setbacks in 1968. After recovering from two minor injuries early in the year, he was stricken with a mild case of infectious mononucleosis late in the spring that kept him out of competition until mid-August. At the United States Olympic trials held at Lake Tahoe in September he qualified for the 1,500-meter race but failed to earn a place in the 800-meter event. On October 20, 1968 Ryun finished second in the 1,500-meter Olympic event that was won by Kipchoge Keino. "It's the first time that I've been beaten at 1,500 meters or a mile since I was eighteen," the twenty-one-year-old runner remarked sadly after the race. He still managed to run the third fastest time ever clocked in the Olympic event (3:37.9), despite the high altitude of Mexico City.

Lanky, broad-shouldered Jim Ryun weighs about 165 pounds and stands six feet two inches tall. He is a member of the fundamentalist Church of Christ and follows that church's proscriptions against smoking and drinking. In his freshman year at the University of Kansas, Ryun maintained a B average. He told Arnold Hano of *Sport* (July 1967) that he was uncertain about what he wanted to specialize in but that he was "interested in mathematics, photography, the business world, and coaching." Ryun's training regime is less arduous now than it once was. "He is stronger now," Timmons has explained. Ryun and Anne Snider, a cheerleader at Kansas State University, announced their engagement on May 19, 1968. The wedding was scheduled for January 1969.

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SAFDIE, MOSHE (saf'dē)

July 14, 1938- Israeli architect
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On a narrow, man-made peninsula in the St. Lawrence River at the entrance to Montreal's Expo 67, the young Israeli architect Moshe Safdie, who has lived in Canada since 1954, set up a revolutionary experiment in urban housing to symbolize the exposition's theme of "Man and His World." A three-dimensional city in the sky, Habitat 67 consists chiefly of 354 prefabricated concrete boxes that form 158 dwellings stacked against one another in three pyramids of twelve levels. Safdie prefers to call his residential units "houses" rather than "apartments." His work has been hailed for its technological advancements made without sacrificing humanistic and aesthetic values and for its achievements in mechanization without regimentation. Habitat 67 has done more than demonstrate how people can and should live together in a compact neighborhood. By developing new methods of construction, it has also pointed the way to economical mass-produced housing in answer to one of the most pressing needs of the twentieth century.

Moshe Safdie, whose Habitat 67 reminds some observers of a clustered Mediterranean town, was born in Haifa, Israel on July 14, 1938 to Leon Safdie, a merchant, and Rachel (Esses) Safdie. In boyhood he lived on a *kibbutz* (collective farm) and for a time attended Reali School in Haifa. When he was sixteen he moved with his family to Canada, where he then studied for about a year at Westmount High School in Westmount, Quebec. Graduating in 1955, he enrolled in the School of Architecture at McGill University in Montreal.

A brilliant student, Safdie won ten scholarships and prizes at the university. He has said that the book that had the greatest influence on his thinking was not written by an architect but by the British biologist D'Arcy Wentworth Thompson, whose *On Growth and Form* (revised edition, 1952) investigates the organic principle that enables plants to expose themselves to as much sunshine as they require while protecting themselves from destructive climatic conditions. It was that achievement of vegetational architecture that Safdie wanted to duplicate in human architecture.

After obtaining his B. Arch. degree in 1961, Safdi joined the architectural firm of van Ginkel Associates in Montreal. The following year he went to Philadelphia to work with the architect Louis I. Kahn, but his stay in the United States was rather brief. At McGill University he had presented a design thesis incorporating an imaginative concept of city housing that caught the attention of officials of the Canadian government who were recruiting innovators to furnish bold new ideas for the projected 1967 world's fair in Montreal. In 1963 he became a member of the group of planners of the Canadian Corporation for the 1967 World Exposition that created the master design for Expo 67.

Accountable to the national government of Canada, the provincial government of Quebec, and the municipal government of Montreal, the Expo planners encountered frequent resistance from bureaucratic reactionaries. The acceptance of some of their more audacious proposals sometimes depended purely on chance. Among the innovations that Safdie championed was Expo Express, a free, fast transportation system to serve the patrons of the fair. Schemes for supplementary minitrains and moving sidewalks, which he also favored, were not approved.

In 1964, in association with the firm of David, Barett and Boulva, Architects, Safdie began work on Habitat 67, an outgrowth of his McGill thesis. The battleground on which he met attacks against his design extended to top government circles in Ottawa, where he was called to defend his prototype city before Canada's Prime Minister and his Cabinet. He achieved his initial victory when he won confidence in a young and obscure architect who had as yet never built anything. "It's all the more amazing," Safdie has commented in reflecting on that victory, "because the established procdure for something like this, in North America, particularly, is to go after a big-name architect and get the results everyone expects. People often say they want something new in architecture when what they really want is something certified as new by the old guard" (quoted by Roger Ebert in the Washington *Post,* March 5, 1967).

Habitat 67 was originally designed as a sky city costing about $42,000,000 and containing 1,000 units, with community buildings such as stores and schools placed below the pyramidal "beehive." A budget of approximately only $12,000,000, however, required Safdie to reduce his scale to 158 dwelling units. Even after cutting his project to a fifth or sixth of its original size, he exceeded his budget by several million dollars. According to an estimate given by Wolf Von Eckardt in the Washington *Post* (April 30, 1967), one Habitat unit cost about $100,000 to build.

Much of the exorbitant cost of Habitat 67 may be attributed to the fact that it was conceived as a prototype not only for urban living but for assembly-line production in housing. David Jacobs pointed out in the New York *Times Magazine* (June 4, 1967) what Safdie himself has admitted, "His concept owes less to Frank Lloyd Wright or Le Corbusier or Walter Gropius than to Henry Ford." Working by trial and error with unproved equipment, Safdie had to spend millions of dollars to develop a plant to manufacture his prefabricated concrete boxes on the site and to construct a giant crane to hoist the boxes in place for fastening to other boxes in a self-sustaining structure. Habitat was built in less than a year, and Safdie has maintained that given adequate time the designers and engineers could have foreseen and forestalled about half of the expensive snags encountered in its construction.

MOSHE SAFDIE

Each house of Habitat 67 is made up of one, two, or three boxes to form a one-story or two-story dwelling of from three to seven rooms. Prefabrication includes some plumbing and electrical installations, fiber glass bathrooms, panelling, windows, and other fixtures. In his assemblage, or layout, of the boxes Safdie created fifteen or more types of houses, each with individuality and privacy. He has explained that his single most important concern was to give each house some sunlight. The pyramidal or jutting arrangement of boxes made it possible for each dwelling to have more than one exposure and to have its own garden terrace, provided by the roof of a box on a lower level. Each unit also has a front door opening into a sky street that leads to elevators and connects with aerial thoroughfares and playground parks on some of the stories.

Although Habitat 67 consists of boxes, it is radically unlike box-style apartments even in its interior, which is no more stereotyped than its exterior. With staircases that serve as room dividers, floor-to-ceiling windows, indirect lighting, and many other amenities, the inside of Habitat, like its outside, was designed to provide a sense of privacy, spaciousness, and identity. For the duration of Expo 67 more than a score of Habitat units were put on display for visitors. Many of the others were rented by exhibitors and fair personnel. Safdie and his family occupied one of the larger houses. Later Habitat was opened for private occupancy under the sponsorship of the Canadian government.

One widely circulated criticism of Habitat 67 is that although trees, flowers, and other plantings are needed to soften its somewhat bleak and bulky outlines, Canada's climate makes Safdie's emphasis on gardens an impractical solution to that austerity. However, the response to Habitat has generally been enthusiastic. Shortly before Expo 67 opened, Safdie was described in the London *Sunday Times* as one of the world's most brilliant architects and as the heir to Le Corbusier, the builder of the famed Habitation in Marseilles. David Jacobs observed in his article for the New York *Times Magazine* that Habitat has a familiar quality that calls to mind Pueblo Indian apartment dwellings and other ancient structures. Such allusions, he wrote, "reflect a significant virtue of Habitat: by relating more closely to the architecture of the man-wrought past than to the frigid, precise and increasingly inadequate architecture of the present (from which it is theoretically sprung), it subserviates its revolutionary qualities to its human ones."

Industrialized building, as exemplified in the mass-produced modular units of Habitat 67, is Safdie's alternative to a suburbia inevitably becoming overcrowded with traditional apartment blocks. "To build economically is a moral obligation of our time," he contends. Furthermore, he believes that an architect today must think in terms of millions of people at a time, that the concept of Habitat can be applied to an entire community, and that its space-saving merits are of particular importance in urban renewal.

Since completing his work on Habitat, Safdie has developed more efficient construction techniques and has reduced costs by joining forces with Edward K. Rice, the engineer who invented the "instant rehabilitation" method used in apartment renovation on New York City's Lower East Side. One improvement that Safdie reportedly plans to use in his next application of the Habitat concept has resulted from a process that reduces the wall thickness of the modules and thus lessens their weight. He has also developed methods other than Habitat's pyramidal stacking to connect the modules.

At the request of the United States Department of Housing and Urban Development, in 1967 Safdie submitted designs for an economical housing development at the National Training School site in Washington, D.C.—the proposed Fort Lincoln New Town. In the past year or so, in addition, he has had on his drawing board plans for housing developments by private groups in New York City and in San Juan, Puerto Rico and for a student center at a California university. He has recently visited India and South America to discuss housing.

Among Safdie's awards for achievements in architecture is the Governor General Gold Medal, which he won when still at McGill University. He is a member of the Royal Architectural Institute of Canada and of the Province of Quebec Association of Architects. He has written several articles on Habitat 67 and industrialized building for architectural periodicals and has also lectured on those subjects.

On September 6, 1959 Moshe Safdie married Nina Boruchowicz, at that time a secretary. Their daughter and son, Taal and Oren, probably have contributed much to Safdie's understanding of the special needs of children, so clearly reflected in his architectural planning. Of medium build, Safdie stands five feet ten and a half inches tall and weighs 165 pounds; he has brown eyes and black hair. He is a man of "informal attitude," as Roger Ebert described him in the Washington *Post*, "with a slight wrinkling around the eyes which may be humor, or worry, or both, and a substantial Hemingway mustache." Ebert quoted Safdie's suggestion that perhaps he is a reactionary, in his feeling that man can determine his own destiny: "People like Marshall McLuhan are fatalists. They believe things just happen. They try to explain instead of trying to control. I don't want to accept. I believe man can be in control, and take his cities into his own hands and make them in his own image.

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Washington (D.C.) Post B p4 Mr 5 '67 por; F p18 Ap 30 '67
Who's Who in America, 1968-69

SCHEUER, JAMES (HAAS) (shoi'ər)

Feb. 6, 1920- United States Representative from New York
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A major factor in the toppling of the Buckley political machine in the Bronx in 1964 was the election of Reform Democrat James H. Scheuer as United States Representative for the Twenty-first Congressional District in that borough of New York City, Scheuer, who has retained his seat in subsequent elections, has a liberal record and is a vigorous sponsor and supporter of measures favorable to civil rights, law enforcement, urban renewal, low and middle income housing, antipoverty programs, Medicare, and other social welfare legislation. His constituency is a prime example of the national urban blight that, in his view, makes such federal legislation an urgent necessity. The South Bronx, a Negro and Puerto Rican ghetto, is one of the worst slums in the United States, and the rest of the Twenty-first C.D., a residential area once solidly middle class, is undergoing or threatened by massive population flux and beginning to show signs of deterioration at its fringes. Before entering politics, Scheuer was president of the Renewal and Development Corporation, a builder of large real estate projects on cleared urban slum sites. Even as a real estate developer, Scheuer was a strong advocate of rent subsidies, rent controls, and laws against racial discrimination in private as well as public housing. Scheuer has announced his candidacy for the Democratic mayoral nomination in 1969.

James Haas Scheuer was born in New York City on February 6, 1920 to Simon H. Scheuer and Helen (Rose) Scheuer. He has three brothers, Richard, Walter, and Steven, and a married sister, Amy (Scheuer) Cohen. After graduating from Fieldston School in the Riverdale section of the Bronx, Scheuer entered Swarthmore (Pennsylvania) College, where he received his B.A. degree in 1941.

Between 1941 and 1943 Scheuer did graduate work in industrial administration at the Harvard University Graduate School of Business Administration and worked as an economist with the federal Foreign Economic Administration in Washington, D.C. From 1943 to 1945 he served in the United States Army Air Forces as a flight instructor with the rank of sergeant. After the war he took an LL.B. degree at the Columbia University School of Law, in 1948, and was admitted to the New York State bar, in 1949. Between his reception of the degree and his admission to the bar he was hospitalized with polio. After recuperating, he worked in France, Italy, and South America as an economic and political correspondent for the Overseas News Agency until 1951, when he joined the legal staff of the Office of Price Stabilization in Washington.

In 1952 Scheuer left the Office of Price Stabilization to go into private business as a real estate developer. As president of the Renewal and Development Corporation, with headquarters in New York City, he developed, in cooperation with federal urban renewal programs, residential community projects in eight cities during the 1950's and early 1960's. The best known of the projects is Capital Park, a fifty-acre 1,739-unit middle-income apartment and townhouse complex built in partnership with Roger L. Stevens on the site of a former slum in southwest Washington, D.C. Capital Park was the first urban renewal project in Washington and the first large-scale private housing development of any kind in the capital city to be racially non-discriminatory in its renting policy.

In 1957 Scheuer testified before the New York City Council in favor of legislation barring racial discrimination in private housing. Citing his own experience in developing and renting more than 2,000 units of integrated middle-income housing, he pointed out that, contrary to a common fear, it is discrimination and not open housing that leads to the ghettoization of particular neighborhoods. "Income is still the prime determinant of where a family lives . . . ," he pointed out, "Inundation by any group results as a by-product only when most of the available housing is closed to members of the group. . . . But if all the housing facilities of the city are open equally to all its inhabitants, there need be no fear of any one group overwhelming any particular section."

New York Governor W. Averell Harriman appointed Scheuer chairman of the Housing Advisory Council of the New York State Commission Against Discrimination in 1955, and Governor Nelson A. Rockefeller renewed the appointment in 1959. Rockefeller also named him to the State Special Task Force on Middle Income Housing, a group charged with the task of finding ways to increase the supply of middle income housing in the state.

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In New York City he served as president for four terms of the Citizens' Housing and Planning Council, a nonprofit organization devoted to the stimulation of "private and public action for better housing and a better city." On the federal level, Scheuer served as a White House consultant on housing and human rights problems and as a delegate to U.N. conferences on housing, human rights, city planning, and urban renewal.

Long attracted by the ideal of public service through politics, Scheuer was a charter member and executive committeeman of the New York Committee for Democratic Voters, a group of insurgent Democrats dedicated to toppling Tammany Hall, as the entrenched Democratic city political machine was known, and reforming the state Democratic party in New York. The members of the committee, along with allies, sympathizers, and converts, became known as the Reform Democrats, as opposed to regular Democrats. The Reform movement won the support of Eleanor Roosevelt, Herbert Lehman, and, eventually, even Mayor Robert A. Wagner.

The Reformers' assault on Tammany began in Manhattan's solidly Democratic Twentieth Congressional District in 1960, when William Fitts Ryan unseated Representative Ludwig Teller, a regular Democrat. Scheuer had vied with Ryan for the nomination in the Twentieth C.D. but his bid had been rejected in the primary election. Looking ahead to 1962, he turned his attention to another Democratic stronghold: the Twenty-first Congressional District just across the Harlem River in the Bronx, where victory in the Democratic primary is tantamount to election.

The old-line Democratic boss of the Bronx, ensconced in power for three decades, was Charles A. Buckley, Representative from the Twenty-third Congressional District since 1934. Representative James C. Healey of the Twenty-first Congressional District was one of Buckley's chief lieutenants. Scheuer challenged Healey in the 1962 Democratic primary election in the Twenty-first C.D., campaigning against what Scheuer described as the Congressman's record of "bossism," payroll-padding, and absenteeism. "If the people of this city and state are not to live in bondage of perpetual shakedown," Scheuer told his audience on one typical occasion, "the Democratic party must summon up the strength and inspiration of fresh leadership from within its own ranks." Healey's chief counteroffensive weapon against Scheuer was a charge of "carpetbaggerism," based on the fact that Scheuer lived in Manhattan, not in the Bronx. (A candidate for Congress is required by law to reside in the state where he is running, but he need not live in the particular Congressional District where he is on the ballot.)

Scheuer failed in his 1962 assault on Tammany, but only by 2,270 votes, less than the amount siphoned off by other anti-Healey candidates. It was clear to Scheuer that if he had had unified backing, he would have won. Encouraged, he began to prepare for the 1964 primaries as soon as the 1962 returns were in. One of his preparations was to establish residence in the Bronx, in addition to Manhattan, so as to be closer to his prospective constituents and also less vulnerable to the epithet of "carpetbagger." To get his name on the 1964 primary ballot, he collected 10,400 signatures, four times the number he had in 1962 and the most ever listed by an insurgent Democrat filing a designating petition in the Bronx. During the campaign he rose at 6:15 A.M. and pumped hands indefatigably at subway stations mornings and evenings and in supermarkets and on doorstoops during the day. The fluency in Spanish that he had developed while a correspondent in South America served him well in Puerto Rican neighborhoods. His opponent, meanwhile, was able to do little personal campaigning because he was afflicted with aphasia, the result of a cerebral stroke suffered in 1963.

In the Bronx Democratic primary elections of June 2, 1964, Scheuer defeated Healey in the Twenty-first C.D. and another Reform Democrat, Jonathan Bingham, won over Buckley himself in the Twenty-third Congressional District, just to the north. "We broke the back of the [Buckley] machine," Scheuer commented the following day as quoted in the New York *Times* (June 4, 1964). "The rest is a mopping-up operation." With Liberal party support added to his Democratic credentials, Scheuer rolled over Republican Henry Rose in the November 1964 Congressional election, 74,584 votes to 12,898. Just before the election, John C. Devlin in the New York *Times* (October 29, 1964) described Scheuer as "wealthy, bright, brash, and in a hurry to succeed in Washington." As he began his first term in Congress, Scheuer said, as quoted in the New York *World-Telegram and Sun* (January 22, 1965): "I hope that ten or fifteen years hence I will be regarded as one of the serious people doing the work of Congress. I believe in hard work and imagination. I'm against killer phrases like 'Let's be practical.' "

In the Eighty-ninth Congress, Scheuer initiated the following amendments to legislation passed: an amendment to the Economic Opportunity Act to provide jobs for hard-core unemployed in public service fields; an amendment to the Elementary and Secondary School Act to provide supplementary educational centers with space for cultural activities; an amendment to broaden the Student Loan Program to include a wide variety of vocational schools; and amendments to education construction programs to assure excellence of architecture and design in new school construction and allocation of up to 1 percent of cost for artistic and aesthetic amenities. He was the original sponsor of bills to create a national institute of crime detection and prevention; to eliminate bans on the importation or mailing of birth control devices and information; to create a national summer lunch program for children; and to create a museum of Negro history and culture.

In November 1966, when he faced Republican Burton M. Siegal at the polls, Scheuer won reelection with 84 percent of the vote. In the first session of the Ninetieth Congress, he was one of the minority of Representatives who tried to forbid the use of defense budget funds in military operations in or over North Vietnam. While this and other statements and actions by Scheuer suggest that he is not in accord with the Johnson Administration on the war, he did not ally himself with the "dump Johnson" movement among Reform Democrats.

In domestic policy during the same session he generally supported the Administration, siding with the White House in his votes for rent supplements, urban renewal, teacher corps, and law enforcement grants to cities and in attempts to reduce expenditures in the Johnson antipoverty programs. He was one of the minority of Representatives who opposed the oligarchic decision of the House to deny to Representative Adam Clayton Powell the Congressional seat to which he had been duly elected by the people of Harlem. Scheuer has also played a significant role in the sponsorship or support of bills concerning Operation Head Start, the pre-school program that is the most popular Great Society project; calling for coverage of catastrophic illness under Medicare; and providing for federal aid to urban rapid transit systems.

The Twenty-first Congressional District, which has a population of approximately 400,000, is bounded by the Harlem River on the West, Third Avenue on the East, the Major Deegan Expressway on the South, and 181st Street on the North. The South Bronx, as that part of Scheuer's constituency below 161st Street is called, is a slum, reputedly one of the worst in the United States, inhabited mainly by Negroes and Puerto Ricans. Running north through the district, like a spine, is the predominately Jewish middle-class Grand Concourse, and to the west of the Concourse is Highbridge, a relatively quiet residential area containing a variety of Irish-American and other white ethnic enclaves. Highbridge, and, at a slower pace, the Grand Concourse are in the throes of ecological transition. Scheuer's basic problems within his constituency are three: to prevent the process of transition from becoming ghettoization; to deal with the economic, social, and physical decay that accompanies rapid shifts in population; and to arrest the decay.

Scheuer has successfully importuned federal and city officials for help in meeting these problems, and he has established neighborhood centers where the problems of crime, overcrowding, joblessness, environmental blight, and lack of investment in new and rehabilitated housing can be handled in their grassroots aspects. In a "cleanup" campaign initiated by Scheuer, extensive rehabilitation projects have been undertaken by landlords, and some abandoned lots, too often used as garbage dumps, are being transformed into vest-pocket parks. Police protection in the district has been increased through Scheuer's efforts. Scheuer summed up his battle to improve his constituency in an interview with Steven V. Roberts of the New York *Times* (May 17, 1967): "Manhattan is the center of activity. A Congressman from there, or a place like Nassau which is growing so quickly, doesn't even have to ask for things. But when a neighborhood starts to go down, that's when a Congressman has to fight and scratch. If no one bird-dogs, nothing happens." When he entered the mayoral race in late 1968, he remarked that as mayor he would execute the laws that he had helped to pass as a Congressman.

A leader in New York City's Jewish Community, Scheuer has served as president of the New York Chapter of the American Jewish Committee, as chairman of the executive committee of the American Jewish Congress' Metropolitan Council, and as a director of the National Conference of Christians and Jews. He was one of several Jewish leaders arrested when he defied a ban on picketing the Jordan Pavilion at the New York World's Fair in 1964. In 1962 he was given the first Human Relations Award of the Greater New York Urban League. He was also selected by Eleanor Roosevelt and Walter Reuther to be the first recipient of the Walter White Memorial Award given by the National Committee against Discrimination in Housing, in 1956. He is a director of the National Housing Conference and the Bronx Chapter of the Boys Clubs of America, chairman of the Citizens Committee for the Preservation of Rent Control, and a member of the executive committees of the New York City Citizens Union, the New York City Bar Association, the American Arbitration Association, and the Civil Rights Leadership Conference. He has lectured and written extensively on metropolitan problems, housing, and human relations for the *Harvard Law Review*, the *Columbia Law Review*, and other journals, and he has lectured at Harvard, Yale, Columbia, and other universities.

James Haas Scheuer and Emily Malino, an interior designer, were married on March 21, 1948. They have four children: Laurie, Betsy, Jamie, and John. In Washington the family lives in a penthouse duplex apartment in Scheuer's own Capitol Park project. In New York City they have two apartments, a six-room penthouse in the Old Chelsea section of Manhattan and a smaller apartment on the Grand Concourse at 165th Street in the Bronx. They also have a country house in Dutchess County in upstate New York. Scheuer is six feet one inch tall, has thinning dark brown hair, and prefers dark, conservative clothes. The effects of the polio attack he suffered in 1948 still require him to use a cane. His favorite recreations are going out to a movie or dinner with his family, swimming, and playing Brahms or Schubert on the harmonica. He also plays the guitar, sometimes in conjunction with the harmonica.

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SCHISGAL, MURRAY (JOSEPH) (shis-gal')

Nov. 25, 1926- Playwright
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"Murray Schisgal . . . has not only made his vision—that of Everyman wrapped in a cloak of borrowed pain—coherent, he has made it hilarious," Walter Kerr wrote when Schisgal's highly successful farce *Luv* opened on Broadway in November 1964. The American avant-garde playwright's dramas, which have been related to those of Genet, Ionesco, and Beckett, seem, on the surface, to be a sort of pop-art theatre of the absurd in which the mouthing of clichés by the characters creates the effect of kinky humor. Beneath the comic surface, however, there is always pathos, particularly the pathos of those who do not know the meaning of love. Schisgal's first produced plays were *The Typists* and *The Tiger*, which made him known to London audiences in 1960 and to New York audiences three years later. *The Tiger* won several off-Broadway awards and, like *Luv*, has been translated to the motion picture screen.

Murray Joseph Schisgal was born in the East New York section of Brooklyn, New York on November 25, 1926 to Abraham and Irene (Sperling) Schisgal. He has a sister, Diane. His father, an immigrant from Vilna, Lithuania, was a tailor and a steam presser in a clothing factory. When Murray Schisgal was growing up, the Schisgal clan—including the families of several uncles and aunts—occupied two houses on the corner of Georgia and Atlantic avenues in Brooklyn. At seventeen Schisgal quit Thomas Jefferson High School in Brooklyn to join the Navy. During World War II he served in the Atlantic and the Pacific theatres, and he was discharged in 1946 with the rank of radioman third class.

Back in civilian life, Schisgal settled down seriously to the writing of fiction, supporting himself by a long and varied succession of odd jobs, including pinsetter in a bowling alley, hand trucker in the garment district, dress racker in Klein's Department Store, and saxophonist-clarinetist in a small band that played at weddings and similar affairs. In the meantime, he went to school at night, earned his high school diploma, took classes at Long Island University, and studied law at Brooklyn Law School.

After receiving his LL.B. degree, in 1953, Schisgal went into law practice in an office on Delancey Street in lower Manhattan, but he found that the legal profession took too much time and attention away from his writing and he quit after two years. Turning to teaching in New York City's public school system, he was assigned to English classes at James Fenimore Cooper Junior High School in East Harlem.

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While teaching, he worked for his B.A. degree at the New School for Social Research in Manhattan and took the degree in 1959.

By 1959 Schisgal had written sixty short stories and three novels, none of which had been published and all of which were, in Schisgal's own words to Ira Peck of the New York *Times* (November 22, 1964), "quite bad." He had started a fourth novel, and that too, as Schisgal told M. J. Arden in an interview for *Show* (April 1965), "was going badly." Frustrated, he decided to try another literary form, and chose drama.

In 1960, after finishing five one-act plays, he quit teaching, and set off for Spain "to do nothing but write," as he told Ira Peck in the *Times* interview. En route, he stopped in London and, at the suggestion of a friend, took his five one-act plays to the British Drama League. The league immediately decided to produce two of the plays, *The Typists* and *The Postman* (as *The Tiger* was originally entitled), both of which are two-character vehicles. In *The Typists,* two office workers, Sylvia and Paul, talk as they transcribe names and addresses from the telephone book for use in an advertising-by-mail campaign for a clothing company, and thirty years of their lives are kaleidoscopically compressed into their few minuutes of chit-chat. In *The Postman,* a letter carrier named Ben ludicrously aspires to become a sex maniac. He abducts a talkative ex-social worker, now a suburban housewife named Gloria, with the intention of forcing his lust upon her, but she agrees with the clichés of his nonconformist philosophy and the pair end in a permanent clandestine liaison.

Schisgal deferred his trip to Spain and stayed in London for the production of *The Typists* and *The Postman.* The double bill opened at the British Drama League Theatre on December 11, 1960, and the publicity resulting from the production led to the staging of his full-length play *Ducks and Lovers* at the London Arts Theatre in October 1961. Claire Nichtern, then production coordinator of the Phoenix Theatre repertory company in New York City, optioned *The Typist* and *The Tiger* shortly after they were produced in London, and she presented them at the off-Broadway Orpheum Theatre in February 1963, with Eli Wallach and Anne Jackson in the roles of Ben and Gloria and Paul and Sylvia. The production was fairly well received by critics, ran for 200 performances, and won for Schisgal the Vernon Rice Award for outstanding achievement in the off-Broadway theatre, the Outer Circle award for best new playwright, and the *Saturday Review* poll.

His full-length play *Knit One, Purl Two* opened at the Poets Theatre in Boston, on March 27, 1963. "The newest work is a beguiling comedy in the current bizarre vogue," wrote Frederick H. Guidry, the reviewer for the *Christian Science Monitor* (March 30, 1963). The play's comic-sad hero is Hugh, who works in a circus sideshow while searching for his vanished father, a trapeze artist.

During a two-month sojourn on the island of Ibiza, Spain, Schisgal wrote a full-length play around three characters who had long been germinating in his mind: a husband who is looking for more misery than that provided by his wife; the over-educated, dissatisfied wife, who keeps an exact count of sexual unions on a wall chart; and a third party, a ragged, existentialist wallowing in self-pity and gesturing histrionically—but not very seriously—in the direction of suicide.

Schisgal called the play *Luv,* a title that he explained to Nora Ephron of the New York *Post* (December 2, 1964) thus: "Love properly spelled is a word that has lost its meaning for most of us. . . . [It] has become such a cliché that it would be better to find a word that means what it has come to: everyone loves another while they're cutting each other's throats." In the *Times* interview with Ira Peck, Schisgal said, on the same subject: "The emotion of love has been perverted and misused . . . in the sense that we use it as a repository for insincerity, for physical desire, and perhaps primarily for money. I'm thinking primarily of the cheap movies, the cheap books, and the cheap slapdash psychological tripe that is continually being drummed into our heads."

Luv is set on a bridge, where Harry Berlin, a self-proclaimed failure, is dawdling on the brink of suicide. Along comes Milt Manville, a self-proclaimed success in the Babbitt tradition, who persuades Berlin to continue living for the sake of love. Then Manville palms off his wife on Berlin so that he, Manville, is free to marry his offstage lover, Linda. The new liaisons do not work out, and the plot ends full circle, with Manville and Ellen together again and Berlin back in his lonely anguish.

When *Luv* was produced by Leonard Field and Oscar Lewenstein at the London Arts Theatre in the spring of 1963, much of the sting of the American-oriented humor was lost on the British audiences and the play ran for only twenty-eight performances. Claire Nichtern had difficulty raising money to finance a New York production of the play, but after months spent rounding up relatively small backers—ninety-four in all—she finally accumulated the necessary $108,000.

Directed by Mike Nichols, *Luv* opened on Broadway on November 11, 1964 at the Booth Theatre, with Anne Jackson as Ellen Manville, Alan Arkin as Harry Berlin, and Eli Wallach as Milt Manville. The production immediately became what is known in the trade as a "smash" at the box office, and the New York drama critics were unanimous in their praise. "It certainly is the answer to a theatregoer's prayer," Walter Kerr wrote in the New York *Herald Tribune* (November 12, 1964). "This theatregoer's prayer has been for just one play that would be uninterruptedly funny, beautifully acted, perceptively directed, and perhaps even intelligent. . . . At the Booth, Murray Schisgal, Mike Nichols, and three brazenly bland performers have come up with the works." *Luv* ran for 900 performances on Broadway and had two national tours. Translated into nineteen languages, it has been presented in twenty-six countries.

Three playlets by Schisgal were produced at the Berkshire Playhouse in Stockbridge, Massachusetts as part of the Berkshire Theatre Festival in August 1966. The first was *The Old Jew*, a one-character drama in which a bedraggled man with a Yiddish accent plays host to imaginary guests—some Jewish neighbors—in his dingy room. He begins telling them the story of his life with gaiety and wit, but soon his story becomes increasingly their story, as he probes the communal memory and, with anguish, asks his guests how they can be leading lives of apparent complacency so soon after suffering monstruous injustices (never specified by the old man).

The second one-act play presented at Stockbridge was *Reverberations*, in which a zany pseudo-scientist in a baseball cap locks himself away from life and family responsibilities to devote himself unreservedly to a madcap labor of love: the futile effort to revive a dead chimpanzee he has kept refrigerated for nineteen years. The third play was *Fragments*, an Ionesco-like drama about a love affair that is abortive because the girl cannot cope with the fragmented personality of the hero, whose various aspects are played by three different men. Speaking about the three plays in general, Alan N. Bunce wrote in the *Christian Science Monitor* (August 24, 1966): "Scenes of commonplace situations and lines dealing cleverly in clichés manage to convey—along with the trivia—Mr. Schisgal's concern for a lack of purpose and emotional dislocation." *Reverberations* was given a new name, *The Basement*, and presented at the Cherry Lane Theatre in Greenwich Village along with *Fragments* in October 1967. The New York critics found *Fragments* weak and not many could muster great enthusiasm for *The Basement*. The double bill closed after twenty-four performances.

Schisgal's one-act play *A Simple Kind of Love Story* is as yet unproduced in the United States. For television, Schisgal has written *The Love Song of Barney Kempenski*, an antic comedy about a happy-go-lucky New Yorker who works twice as hard avoiding employment as most people do at their jobs. The teleplay was presented over the ABC television network on September 14, 1966, with Alan Arkin in the central role. Louise Sweeney of the *Christian Science Monitor* (September 16, 1966) called the hour-long comedy "a hit," but Jack Gould of the New York *Times* (September 25, 1966) found "the central figure of the evening . . . so colorless and one dimensional that the needed element of gaiety and personality never materialized." *Jimmy Shine*, a play about a young Greenwich Village painter, portrayed by Dustin Hoffman, opened at the Brooks Atkinson Theatre on December 6, 1968. Although most critics found the play flawed and flimsy, they agreed that it provided an excellent showcase for Hoffman's comic talents. Columbia Pictures purchased screen rights to the play.

For the screen, Schisgal coauthored *Ducks and Lovers* (Association of British Pictures, 1962), an adaptation of his play of the same name, and he wrote *The Tiger Makes Out* (Columbia, 1967), an expanded version of *The Tiger*, with Eli Wallach and Anne Jackson re-creating their stage roles. The reviewer for *Time* (October 6, 1967) called *The Tiger Makes Out* "a cinematic cornucopia overflowing with [enough] sight and sound gags . . . to supply an entire season of canned TV comedies." *Luv* (Columbia, 1967), starring Jack Lemmon, Peter Falk, and Elaine May, was adapted for the screen by Elliott Baker. Some critics thought that arbitrary extension of locale and multiplication of characters made the movie version of *Luv* weaker than the original play, but most found it delightfully humorous nonetheless.

Murray Joseph Schisgal and Reene Schapiro, a former teacher, were married on June 29, 1958. They have two children, Jane and Zachary. Schisgal is bearded, and his hair, balding on top, is long and curly in back. His brown eyes are half covered by heavy, drooping lids. M. J. Arden in the *Show* article described him as a "stout, affable, intelligent, hardworking, unaffected, somewhat rumpled figure who regards his recent, speedy escalation [in the theatre] . . . with the sober wariness of a man who discovers that his bank has just made a sizable bookkeeping error in his favor. . . . Schisgal has a whitish face . . . and what with the beard, the dark eyebrows, and the vaguely sad look . . . , the effect is powerfully rabbinical."

The Schisgal apartment on Central Park West in New York City has no television set. Now that he can afford to do so, Schisgal does his writing away from the apartment, in a sparsely furnished room at the Hotel Master on Riverside Drive. He rewrites each play several times before he completes a draft that satisfies him. He tends to write plays with few characters because they best convey themes of human alienation and loneliness. "What the painter has done with color and line," Schisgal has said, "the avant-garde playwright seeks to do with language. What the painter has done with perceived subject matter, either obliterating it completely or distorting it to its bare essence, the playwright attempts to do with plot and theme."

In an address reprinted in the New York *Herald Tribune* (February 21, 1965), Schisgal revealed the implications of the theatre of the absurd for him: "Language illuminates nothing; it only makes more ridiculous our attempt to make sense out of the senseless. . . . By making the fantastic—the unreal—probable, by endowing a woman with three noses or housing one's parents in trash cans, the absurd is taken for granted and made commonplace. . . . It concerns itself with man in confrontation with his own destiny, with his own fragile mortality, with his own God or his own Godlessness."

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SCOTT, PETER MARKHAM

Sept. 14, 1909- Painter; ornithologist; yachtsman; writer
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If uniting one's avocation and one's vocation, to paraphrase Robert Frost, is one standard against which to measure satisfaction, then Peter Markham Scott can be believed when he maintains that he is the happiest man he knows. Scott has converted each of his interests into a career, and although he considers painting his occupation, he has at one time or another contemplated many other possibilities in terms of a profession. Besides being a painter, he is an ornithologist, a wildfowler turned conservationist, a yachtsman, gliding champion, television and radio personality, and an author. Scott's father was Robert Falcon Scott, who, a few days before he died in the Antarctic, wrote to his wife: "Make the boy interested in natural history if you can; it is better than games." And he also urged, "Make him a strenuous man." " 'Idleness' in the accepted sense," Peter Markham Scott has written in his autobiography, *Eye of the Wind* (Houghton, 1961), "was not, for me, the most serious danger. The direction of strenuousness and enthusiasm into the right channels was much more difficult."

Peter Markham Scott was born in London, England on September 14, 1909, the only child of Kathleen (Bruce) and Robert Falcon Scott. His father left for his ill-fated second expedition to the South Pole in 1911, when Peter Scott was only one and a half years old. Although Robert Falcon Scott died in March 1912, the fact of his death was not known until February 1913. Peter Scott has written that no sense of tragic loss marked his childhood, as it might have done, since he had hardly known, and did not clearly remember, his father. His mother, a sculptress who had studied under Rodin, was too active and gay-spirited to indulge in long grieving. She and her son were financially secure; they lived in a small house in London, and summered at Sandwich. There Peter Scott first began to realize his father's wish that he become a naturalist. He learned to swim before he could walk; he saw his first geese—the "single continuing passionate interest" of his life—and he collected lizards and small animals. He was befriended by men who had known and admired his father. His godfathers were the Scottish playwright Sir James M. Barrie, who had celebrated Robert Scott in his famous essay on "Courage," and Admiral Sir Clements Markham, President of the Royal Geographical Society. Britain's eminent naturalists—among them Sir Arthur Everett Shipley, the biologist, and Sir Edwin Ray Lankester, the zoologist—took an interest in Scott's scientific education.

At the age of ten, Scott was sent to West Down, a preparatory school near Winchester, to study natural history. He varied his school life with trips to the Continent with his mother, including a prolonged stay in Italy, and summers in France. In 1922 his mother married Edward Hilton Young, Lord Kennet of the Dene and a Cabinet minister, and Scott's half-brother Wayland was born in 1923. That same year Scott became a student at Oundle, a school recommended to the family by H. G. Wells because of its enlightened attitude towards science and technology. The school was near the River Nene, and the ducks and geese on its floods were the subject of student bird-watching expeditions. Fishing was also a student pastime, along with the collecting of mammal skins, bats, owls, and caterpillars. Scott has written in his autobiography that he exhibited a "fair capacity" for work at Oundle, and that he maintained a high scholastic rank in his class.

In the autumn of 1927 Scott went up to Trinity College of Cambridge University to study science. He began his career there respectably enough, studied, and went beagling three times a week, but eventually devoted most of his time and thought to wildfowling in punts on the Washes at Earith. "In my enthusiasm," he recalled in his autobiography, "I lacked a sense of proportion." Although he neglected his academic work, he kept meticulous records of his duck-hunting expeditions, the six volumes of which he has described as "a fascinating monument to the misapplication of time." Painting had long been one of his hobbies, but midway in his undergraduate career Scott decided it should become his profession. He switched to a course on the history of art and architecture, and stayed on a fourth year at Trinity to take a degree in his new major. He has never, he says, regretted his decision to change from science to art.

From Trinity, Scott went to Germany to study at the State Academy School of Munich, where he boarded with the family of the professor of animal painting. After a year, he returned to England to enroll in the Royal Academy Schools in London, where he studied for two years, until 1933. Scott's first exhibition of paintings had been a modest one at a Cambridge bookstore in 1928. In 1929 some of his pictures of wildfowl were reproduced in *Country Life*, and thereafter, they appeared regularly in the magazine. By 1933 Scott had acquired enough self-confidence to submit some paintings to the Royal Academy, and sending in three, he had two accepted for the summer exhibit. That summer, forty of his paintings, along with some earlier works, were used to form an independent show on New Bond Street. Sir Samuel Hoare, the statesman, opened the first show, which became an annual event; in successive years it was opened by John Buchan, Hugh Walpole, Sir James Jeans, G. M. Trevelyan, James Stephens, and by Vincent Massey. The shows became increasingly successful, both socially and financially, leading to exhibits in New York City and regular reproduction in journals. The subject of most of Scott's work has been geese and wildfowl, but he has also done several pictures of war subjects and many portraits of notables, including both Queen Elizabeth II and Princess Margaret.

While painting was Scott's profession, and natural science his background, the games that his father had disdained in his letter from the Antarctic nonetheless provided an important outlet for his competitive spirit. During his schooldays and in the years immediately following, wildfowling was his obsession, sailing his summer interest, and skating his winter sport. Some indication of proficiency in skating had led him to undertake intensive vacation training at St. Moritz, but he could never master the school figures needed for solo competition. In 1932, however, he won a London pair-skating competition with a skater from Manchester named Joyce Macbeth.

Of all of Scott's many activities, he applied the most enthusiasm to the pursuit of ducks and geese, mainly because he enjoyed competing with the instincts of the birds for eluding the hunter. The excitement he found in wildfowling, Scott maintains, was an important aspect of the development of his philosophy as a naturalist. He was then interested in wild fowl as prey, and felt that the difficulties of the pursuit and the likelihood of failure were all the justification needed for killing. Punting on the washes, demanding additional skills and knowledge of the tides, and imposing lonely but exhilirating nightlong watches, was to Scott the most enjoyable form of hunting. To him each expedition was a "campaign." He was taken to see one of England's oldest decoys, the Borough Fen Decoy near Peakirk, in 1931, and it occurred to him then that the observation of ducks and geese in large numbers was in itself an occupation. In 1933 he therefore rented a lighthouse at the mouth of the River Nene, and made it his home until the outbreak of World War II. Collecting geese to study before painting them became more enticing to him than killing them, and he became preoccupied with the invention of a net decoy that would permit the capture of live birds. So impressive was the flock that Scott assembled at the lighthouse that in 1936 *Field* magazine invited him to go to Hungary as a correspondent during the northward migrations. It was the first time that Scott had seen geese in really huge numbers—100,000 might be observed at one time. He returned to Hungary again that autumn to collect sixteen geese assembled for the lighthouse. He now went on annual expeditions: in 1937, for example, he went to the Persian Shore of the Caspian Sea to find redbreasted geese, and in 1938 he sandwiched an expedition to California between sailing races in Toronto and the opening of an exhibit in New York.

Scott took part in his first sailing race at Fowey Harbor near the Cornish woods during a summer vacation from school. At Cambridge he belonged to the cruising club, and in the summer of 1930 he was invited to crew in a fourteen-foot dinghy in the race for the Prince of Wales Cup, the most coveted of British small-boat prizes. During successive summers at Norfolk, sailing became increasingly important to him. He came to America with a team to demonstrate the small boats at a club on Long Island, and his responsibilities on that trip provided him with the experience in boat maintenance he felt he needed to manage a boat of his own. He commissioned Uffa Fox to build him one, and in the summer of 1934, he raced it in seventy regattas, including the Prince of Wales Cup, in which he placed sixteenth, his worst finish of the season. In 1935 his mast snapped during the big race, and in 1936 he placed third. That same year he also sailed in the trials for the Olympic team, and to his surprise, won. Representing England in the single-handed event, he won a bronze medal. The next year he finally won his first Prince of Wales Cup, repeated the victory in 1938, and won one again, after the war, in 1946.

PETER MARKHAM SCOTT

In 1964 Tony Boyden, owner of the 12-meter boat, the *Sovereign,* invited Peter Scott to be its skipper in the America's Cup races. Especially designed by David Boyd for the Cup competition, in British trials it beat the favored boat, *Kurrewa V* in six out of eight races. There had been some speculation that Britain might finally win the Cup, but that optimistic mood quickly changed when it became apparent that the American defender, *Constellation,* was considerably more modern and faster than the *Sovereign.* When Scott was criticized for his performance at the helm, Everett B. Morris observed in the New York *Herald Tribune* (November 11, 1964), "It is unfair to expect the driver of a Model A Ford to stay on the same track with a Thunderbird."

During World War II Scott served in the Royal Naval Volunteer Supplementary Reserve in the Channel and North Sea. Because of his prewar experience with airplanes, he felt drawn toward the RAF, but his yachting experience and family loyalty to the Navy made him enlist in the "Wavy Navy." He was assigned to the destroyer H.M.S. *Broke,* which patrolled the English Channel, picked up refugees from Le Havre and Brest, and, when France was overrun, served as a convoy escort. During one period of short leave, he flew with the RAF on bombing missions to Berlin and Kiel. In 1941 he created a pastel camouflage scheme that was eventually adopted by most of the Atlantic forces. After two years on the *Broke*, first lieutenant Scott was made commander of a steam gunboat, the *S.G.B. 9*, which he later received permission to name the *Grey Goose*. Attached to the coastal forces, the *Grey Goose* took part in the raid on Dieppe and in many encounters with the German *E* boats.

In 1944 Scott was assigned to the staff of Captain Coastal Forces, Channel, to assist in the planning of D-Day. After the Allied invasion of Europe he went to France to set up radar mounts, and when the war in Europe was over, he was offered the command of a destroyer, but gave it up so that he could remain with his family in England. Immediately after his release from the Navy, Scott ran as the conservative candidate in the new constituency of Wembley North, and was beaten in the Labour landslide that swept England.

In his autobiography, Scott has written: "There comes a time for some men when their first reaction even to the traditional quarry is no longer to kill. . . . They reach a certain stage, or age, some sooner, some later, when the old phrase that is supposed to epitomize the English country gentleman, 'It's a lovely morning; let's go out and kill something,' is no longer funny but obscene." When he returned to his geese after the war, Scott discovered that he was no longer interested in what he calls the "ultimate sanction" of the hunter, but in conservation instead. On November 10, 1946 he founded the Severn Wildfowl Trust at Slimbridge on the Severn Estuary, in Gloucestershire, which together with another reserve later established at Peakirk, now make up the Wildfowl Trust. The Severn reserve has a decoy, used to catch and ring birds for study of their migratory habits, and some rare species are bred there.

In search of geese, Scott has made many expeditions: in 1949 he explored the unmapped Perry River in the Canadian Arctic; in 1952 he led an expedition to the central highlands of Iceland; and he has also been to Australia, New Guinea, New Zealand, Fiji, Hawaii, the West Indies, Panama, and Ecuador. The films that he made during his Iceland expedition in 1951 were used as a pilot project for a BBC television series on natural history called *Look*, with Scott as chairman.

Among Scott's other books are: *Morning Flight* (Scribner, 1935); *Wild Chorus* (Scribner, 1938); *Battle of the Narrow Seas* (Scribner, 1946), a history of the coastal forces during World War II; *Portrait Drawings* (Country Life, 1949); *Wild Geese and Eskimos; a Journal of the Perry River Expedition of 1949* (Scribner, 1951); *A Thousand Geese* (Collins; Houghton, 1953), written in collaboration with James Fisher; *Wildfowl of the British Isles* (1956), written in collaboration with Hugh Boyd; *A Coloured Key to the Wildfowl of the World* (Wildlife Trust, 1958); *Faraway Look* (Cassell, 1960), written in collaboration with his wife, Philippa Scott; and *Animals in Africa* (Cassell, 1962; Clarkson N. Potter, 1963), with photographs by Philippa Scott. In addition he has illustrated more than a dozen books, most of them on wildfowl.

In addition to being director of the Wildfowl Trust, Scott is first vice-president and chairman of the World Wildlife Fund, and chairman of the British National Appeal of the World Wildlife Fund. He is chairman of the survival service commission of the International Union for the Conservation of Nature and Natural Resources, honorary chairman of the Royal Yachting Association, president of the International Yacht Racing Union, councilor of the London Zoological Society, and president of the Inland Waterways Association. His British clubs are the Royal Yacht Squadron, the Royal Thames Yacht Club, Savil Club, Reynolds Club, Bristol Gliding Club, Athenaeum, and the University Cruising Club of Cambridge. In America he belongs to the Explorers Club and the Boone and Crockett Club, both in New York City.

In 1951 Peter Markham Scott married Philippa Talbot-Ponsonby. They have two children, Dafila Kathleen and Robert Falcon. By his previous marriage, in 1942, to Elizabeth Jane Howard, from whom he was divorced in 1951, Peter Scott also has a daughter, Nicola Rachel. Scott and his family live on the grounds of the Severn Trust in Slimbridge, Gloucestershire. Scott, who is five feet nine inches tall, tries to maintain his weight at approximately 185 pounds. Since 1956 Peter Markham Scott has been an avid glider. He won the International Gold Badge for gliding in 1958, set a British altitude record of 18,300 feet in 1960, and won both the International Diamond Badge and the National Gliding Championship in 1963.

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SENDAK, MAURICE (BERNARD)

June 10, 1928- Writer; illustrator
Address: 29 W. 9th St., New York 10011

"The Picasso of children's books" is *Time* magazine's epithet for Maurice Sendak, writer and illustrator of children's books that may someday become classics of children's literature. Since 1951 he has illustrated over fifty books by other authors, as well as six of his own. One of the latter, *Where the Wild Things Are* (Harper & Row, 1963), won him the 1964 Caldecott Medal, awarded by the American Library Association for the year's most distinguished picture book. A one-man retrospective show of Sendak's drawings was held at the School of Visual Arts in New York City during the spring of 1964.

A prime reason for Maurice Sendak's success is his absolute refusal to talk down to children; rather he seems, in the words of *Life* reviewer Robert Phelps (December 15, 1967), "to have the ability to shed his adult self when he writes." As a result he can re-create the moods and emotions of a child without adult sentimentality. The best of his stories, which have frequently been compared to the creations of Lewis Carroll and Edward Lear, take place in a surreal world hovering between fantasy and reality, where fear and mystery play as important a part as the "pleasant" emotions portrayed in more conventional children's books. His drawings are also unconventional, depicting little children who are never prettified but who display an amazing range of intelligence and feeling in the abandoned movement and spontaneity of their play. In black and white or washed with subtle color, his distinctive pen-and-ink drawings are full of detail and deliberately old-fashioned in appearance.

Maurice Bernard Sendak was born on June 10, 1928 in Brooklyn, New York, the youngest child of Philip and Sarah (Schindler) Sendak. Before World War I his parents left their Jewish *shtetls* (small towns) in Poland to come to the United States, where Philip went to work in Manhattan's garment district. The Sendak family also included a daughter, Natalie, and another son, Jack, who is five years older than Maurice. Jack Sendak works in electronics, but he has also written several published children's books, including two illustrated by his brother.

As a young child Sendak's imagination was shaped by the bedtime tales, often melancholy and full of fantasy and mythical symbols, that his father spun out of East European Jewish folklore. Sendak fell in love with books, and besides treasuring the ones that were given to him, he followed his brother's example in making his own hand-lettered books, filled with newspaper photographs and drawings and bound in elaborately illustrated covers. By the time he reached his teens, Sendak knew his life's ambition. "I was always conscious of usable material for books," he told his friend Nat Hentoff in an interview for the *New Yorker* (January 22, 1966). ". . . I spent a lot of time at the window, sketching the kids at play, and those sketchbooks are, in a sense, the foundation of much of my later work."

While at Brooklyn's Lafayette High, Sendak took as many art courses as he could and mitigated his dislike of school by creating a comic strip about the adventures of a student who is always in trouble with school authorities. After school hours he turned with relief to his part-time job at All American Comics, where he adapted the Mutt and Jeff newspaper strip for comic books by filling in picture backgrounds and extending the story lines where necessary.

Sendak received his high school diploma in 1946 and went to work at Timely Service, a window-display house in lower Manhattan, where he helped to construct large pâpier-maché models of such storybook characters as Snow White and the Seven Dwarfs. At night he prepared a portfolio of illustrations for *The Happy Prince, The Wind in the Willows,* and other children's classics, which he showed to publishers with no success. In 1948, when a promotion at Timely Service moved him into a new department that he disliked, he decided to leave the job.

MAURICE SENDAK

That summer Sendak and his brother Jack set up a workshop in their parents' home and painstakingly constructed six animated wooden toys of great intricacy. They took the toys to F.A.O. Schwartz, the famous New York toy store, where officials admired the playthings but pointed out that they could not be reproduced commercially. Instead of buying the toys they offered Maurice Sendak a job as assistant to the window-display director. He accepted and for the next three years designed window displays for new books and toys. At night he studied at the Art Students League. Stung by his previous rebuffs, Sendak was too shy to face the book editors again, but some of his colleagues at the store had more confidence in his talent. One day in the spring of 1950, when many of Sendak's drawings were on display in the store, the book buyer arranged for a "chance" visit to be made by Ursula Nordstrom, children's book editor at Harper & Row. Miss Nordstrom liked what she saw so much that the next day she called Sendak and gave him the assignment of illustrating Marcel Aymé's *The Wonderful Farm.*

Although Sendak's drawings had previously appeared in two books (*Atomics for the Millions,* by one of his former high school teachers; and *Good Shabbos, Everybody,* a book about the Sabbath published by the United Synagogue Commission), it was only with the publication of *The Wonderful Farm* in 1951 that he at last became a children's book illustrator. "It made me an official person," Sendak has since declared.

Soon after that success, he received a prestigious assignment from Harper's that established his reputation in the publishing world. It was *A Hole Is to Dig* (1952) by Ruth Krauss, who enthralled publishers and educators by creating a book of word definitions made up by children, an idea that has since been widely imitated. Sendak's graceful little children and animals so full of motion that they seem about to hop from the page contributed in no small measure to the success of the book, and subsequently, with assignments pouring in, Sendak found that he could afford to quit his job at F.A.O. Schwartz and take his own apartment in Manhattan.

With some exceptions the wide range of books that Maurice Sendak has illustrated have been for children under eight, the age group that he prefers. His collaborations include six more titles by Ruth Krauss, among them the Caldecott Medal runner-up *A Very Special House* (Harper, 1953); two nursery stories by Beatrice Schenk de Regniers; and seven stories for subteens by the Dutch-born author Meindert DeJong. Sendak produced heavily cross-hatched line drawings that one critic compared to "the heavy copperplate etchings of late German romanticism" for *The Bat-Poet* (Macmillan, 1963), a children's story by the late American poet Randall Jarrell.

Sendak was a Caldecott Medal runner-up for the amusing drawings that he executed to accompany Sesyle Joslin's etiquette book for young children, *What Do You Say, Dear?* (W. R. Scott, 1958). The "wistful, quiet, moonlight-colored" pictures that he drew for Janice May Udry's *The Moon Jumpers* (Harper, 1959) again brought him close to the Caldecott award. The critic for the London *Times Literary Supplement* (May 29, 1959) admired the "figures . . . full of movement, exactly catching the rather awed high spirits of children out-of-doors past their bedtime."

The illustrator also received mention from the Caldecott committee for his drawings to accompany Else Holmelund Minarik's *Little Bear's Visit* (Harper, 1961), the fourth book in the *Little Bear* series, and for his illustrations to Charlotte Zolotow's *Mr. Rabbit and the Lovely Present* (Harper, 1962). The drawings for *Mr. Rabbit* reminded a *Library Journal* reviewer (January 15, 1963) of Monet in their "handling of complementary colors," and moved her to praise their "delicate feeling for the simplicity and romance of nature." In 1966 critics for the New York *Times* placed *Zlateh the Goat and Other Stories* (Harper, 1966) at the top of the list of the ten best illustrated books of the year. In that book Sendak's drawings accompanied the text by the Jewish storyteller Isaac Bashevis Singer.

Sendak has illustrated a number of his favorite works by nineteenth-century writers, including *Dwarf Long-Nose* (Random House, 1960), a story of a boy who is turned into a dwarf, by the short-lived German writer Wilhelm Hauff; *The Tale of Gockel, Hinkel, and Gackeliah* (Random House, 1961), adapted by Doris Orgel from the German by Clemens Brentano and adorned with pen and brush line drawings with wash; *Nikolenka's Childhood* (Pantheon, 1963) by Tolstoy; *The Griffin and the Minor Canon* (Holt, Rinehart, 1963) by the American Frank R. Stockton; and *The Golden Key* (Farrar, Straus, 1967) by the English poet and novelist George Macdonald.

One of his primary aims in illustrating a text, Sendak has said, is making "the pictures . . . so organically akin to the text, so reflective of its atmosphere, that they look as if they could have been done in no other way. They should help create the special world of the story . . . . creating the air for a writer." His success in that aim has been remarked on repeatedly by critics. Yet it is by writing his own stories as well as illustrating them that he has developed the full range of his imagination and allowed the true Sendak world to emerge. The earliest book for which Sendak created both story and drawings was *Kenny's Window* (1956), published by Harper's, the firm that has published all his stories. In it Kenny converses with animals and toys while searching for the answers to seven questions posed to him in a dream by a rooster. The *Horn Book* critic (April 1956) praised the text and drawings that "together have created a little boy's unique world blended of the reality inside and outside his window and the make-believe of his dreams."

Sendak's *Very Far Away* (1957), a story about a little boy who runs away from home for a time, a Virginia Kirkus Service reviewer (February 1, 1957) found to be "laughable on the whole and at times ticklingly funny." The heroine of Sendak's third book, *The Sign on Rosie's Door* (1960), is a highly imaginative little girl who draws her playmates into her fantasies, inspiring a wild dance in which she and her friends pretend to be firecrackers. For his miniature Harper *Nutshell Library* set (1962), Sendak created four tiny books, including *Pierre; A Cautionary Tale* about a "boy who didn't care" until he had been eaten and spewed up again by a lion.

Despite the uncontested quality and success of Sendak's early books, some reviewers, along with *Life* critic Robert Phelps (December 15, 1967), considered them to be "somewhat derivative." But with the publication in 1963 of *Where the Wild Things Are,* Sendak came to what he himself has called "the end of a long apprenticeship" and created an incontrovertibly original piece of children's literature. The hero of the book, a boy named Max, is sent to bed supperless by his mother, because he has been a "wild thing" and has made mischief. While enduring his punishment he creates a fantasy in which he journeys to a mysterious forest filled with "wild things"—jagged-toothed, horned monsters—and becomes their king. After howling and prancing with the "wild things" in a wordless, six-page, full-color "rumpus," Max becomes lonely, dismisses the monsters, and returns home "to be where someone loved him best of all." Although most critics recognized the psychological validity of the story, some were alarmed by its violence and believed, as one reviewer wrote, that it should not be "left about where a sensitive child might find it to pore over in the twilight." Such apprehension was not unexpected, since, as Sendak's editor, Miss Nordstrom, has said, the book was an innovation, "the first American picture book for children to recognize that children have *powerful* emotions—anger and fear as well as the need Max had, after his anger was spent, to be [loved]." Besides winning the ALA's Caldecott Medal, *Where the Wild Things Are* was entered on the honor list of the international Hans Christian Andersen Award jury.

If Sendak reached the culmination of his earlier work in *Where the Wild Things Are,* he proved with *Higglety Pigglety Pop!,* published in October 1967, that he has new ideas in reserve. The heroine of the book is a white Sealyham terrier named Jennie. The story traces her surreal odyssey from a secure home, through danger and deprivation, to stardom in the World Mother Goose Theatre, where she becomes the gluttonous leading lady in a play based on the nursery rhyme that begins "Higglety Pigglety Pop!/The dog has eaten the mop!" Barbara Novak O'Doherty, in the New York *Times Book Review* (October 22, 1967), judged Sendak's book as "perhaps his best," noting that his work had "erased the barriers between literature for the child and the adult." The *National Observer* critic (November 27, 1967), hailing Sendak as "the Prevailing Genius of children's literature," declared that "wit abounds . . . in both text and illustration, and the infinite detail and shading of Mr. Sendak's pen-and-ink conceptions is little short of miraculous."

In a rare departure from his book work, Sendak executed color drawings for *McCall's* and *Ladies' Home Journal* in 1964. That spring he held a retrospective one-man show at New York's School of Visual Arts. Brian O'Doherty of the New York *Times* (April 4, 1964) called it "a brilliant show" and remarked that Sendak, "a fantasist in the great tradition of Sir John Tenniel and Edward Lear," showed himself to be "full-grown and technically impeccable—a master of the oblique and deeply upsetting in pleasant disguise."

While at work in the studio of his duplex apartment in Greenwich Village, Maurice Sendak listens to music, usually by Mahler, Mozart, Beethoven, Wolf, Wagner, or Verdi. Until recently he had a Sealyham terrier named Jennie, like the dog of *Higglety Pigglety Pop!*, and she has appeared in most of the books he has illustrated. Sendak is a personable, shy man who speaks quickly and softly, occasionally with a slight stammer. He has dark brown hair and green eyes. He is five feet seven inches tall and weighs about 155 pounds. Sendak's extensive library contains many children's books, including rare first editions illustrated by his favorites, the nineteenth-century illustrators Ludwig Richter, Wilhelm Busch, Randolph Caldecott, and George Cruikshank, as well as the novels of James, Stendhal, D. H. Lawrence, and Melville. He belongs to the Authors League.

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SHANKAR, RAVI (shänk'är rä'vē)

Apr. 7, 1920- Sitarist
Address: b. c/o Jay K. Hoffman Presentations, 225 E. 57th St., New York 10022; h. 6 Pavlova, Little Gibbs Rd., Bombay 6, India

Named as Artist of the Year by the music industry's *Billboard* magazine in its 1968 annual record talent edition, Indian sitarist Ravi Shankar enjoys the unusual distinction of being admired by both the lover of classical Eastern music and folk-rock fan alike. As an award-winning film composer, former director of the All-India Radio Orchestra, teacher, and the first Indian instrumentalist to be internationally known, Shankar feels that one of his most important missions has been to bring his country's rich and variegated musical heritage to the West. Since his first appearance in the United States in 1956 as a sitarist, he has seen his audiences grow from small bands of cultists to the large and diverse public that flocked to New York's Philharmonic Hall for the three sold-out concerts he gave there in December 1966.

RAVI SHANKAR

Ravi Shankar, whose Bengali family has produced well-known singers, dancers, and other musicians, was born in Benares, India, on April 7, 1920, the youngest of five brothers. Not long after Ravi's birth his father, a high-caste Brahmin, retired from service as a minister to the Maharajah of Jhalawar and went to London to practise law, leaving his family behind to be supported by his pension. Ravi's brother Uday, twenty years his senior, also left India for Europe and eventually established an Indian dance troupe based in Paris. When Ravi was ten, he, his mother, and his brothers Rajendra and Dehendra joined Uday in Paris. (Another brother Bhupendra had died.) Ravi became a member of his brother's troupe and soon was an experienced professional, dancing in ensembles and as soloist, as well as playing the various accompanying instruments—the sitar, sarod, bamboo flute, and drums.

At his brother's house in Paris, Shankar met many of the most renowned Western musicians of the day —Pablo Casals, Andrés Segovia, Jascha Heifetz, and others. They told him that Indian music was agreeable enough as an accompaniment for the dancers, but that by itself it was repetitious and monotonous. Some even disparagingly described it as like a cat miaowing. "Even when they were being 'decent' and 'kind' to our music I felt furious," the sitarist recalled in an interview with Charles Reid that appeared in the New York *Times Magazine*, May 7, 1967. "And at the same time [I felt] sorry for them. Indian music was so rich and varied and deep. These people hadn't penetrated even the outer skin." However, the freedom of a European existence was not conducive to the development of a truly missionary spirit, and, for the time being, the young man enjoyed his status as a successful dancer. He also painted and wrote poetry and short stories.

In 1935 Shankar met Ustad Allauddin Khan when the latter joined the troupe as a sarod player. A taskmaster of the old school and nearly seventy at the time, he had mastered all the Indian instruments and was considered India's finest musician. Shankar was anxious to study the sitar seriously with him, but the guru's (teacher's) conditions were demanding. The young man would have to give up his life of freedom and come to study in the guru's small village in the state of Maihar. After a year the old man left the troupe. It took two years for Shankar to make up his mind to join him. Although he was a famous solo dancer by that time, he decided to give up his career and begin another. In 1938, at the age of eighteen, he cut off his shoulder-length hair, shaved his head, sold all his beautifully-tailored Bond Street suits, and with little more than the clothes he was wearing, set off for Maihar.

"I was frightened living among the lizards and frogs, but I was determined," Shankar recalls (*Newsweek*, January 2, 1967). "I started practising eight hours a day, then ten, then fourteen." At one time he was working as much as sixteen hours a day, and he has said that his daily average practice time during his apprenticeship was twelve or thirteen hours. After two years, Shankar became his master's favorite pupil and was taken into his house; three years later he was offered the hand of Allauddin's daughter Annapurna (herself a gifted sitarist), the greatest honor a guru can confer upon his shishya (pupil and disciple). Shankar accepted and the couple are the parents of a son. After seven and a half years, a shorter time than usual—such study usually takes ten to fifteen years—Allauddin agreed to let his pupil go to Bombay, where Shankar went to work with the Indian People's Theatre Association.

After completing his studies with Allauddin Khan, Shankar studied privately for several more years. He began to give recitals, composing and improvising on his own whenever he had the chance. As a result, he acquired something of a reputation both as a film composer, and, while serving as musical director of the All-India Radio, as a composer of hundreds of classical and folk compositions especially written for broadcasting. He had also achieved some measure of celebrity as a conductor and as the composer of a ballet score, *The Discovery of India,* based on Jawaharlal Nehru's book with the same title.

Imbued with a missionary zeal to introduce Indian music to the Western world, Shankar began to give recitals in the United States and the United Kingdom in 1956. At first he and his sponsors were cautious, restricting his performances to small auditoriums and to audiences that included Asian immigrants, but as time went on the halls became larger, the audiences more generalized. Shankar now sells out such huge auditoriums as the Royal Festival Hall in London and Philharmonic Hall in New York City's Lincoln Center for the Performing Arts.

The Indian musical tradition represented by Ravi Shankar is largely an oral one, dating back some 4,000 years. Because of its improvisational nature, only about 10 percent of that music can be written; the remainder consists of improvisation upon a strict framework. Basic to that tradition is the raga, a melodic form of rising and falling movements consisting of an octave or a series of five or six notes. Raga means "color" or "tint" in Sanskrit and there are, it is estimated, more than 30,000 of them. Shankar himself knows 700 to 800 ragas. Each raga conveys a specific mood such as tranquility, devotion, eroticism, or pathos, and is associated with the time of day, the season, or an event.

The sitar, upon which Ravi Shankar performs his ragas, has been a staple of Indian music for 700 years. It is slightly over four feet in length and consists of a long teakwood neck studded with tuning pegs, gourds at either end that serve as resonating chambers, and nineteen strings. Six are played, and the remaining thirteen serve as "sympathetic" strings, vibrating "in sympathy" to the played ones. The sensitivity of the sitar is such that it must be constantly tuned, even as it is being played.

Although, like the guitar, the sitar is harmonically self-supporting, Shankar usually performs in public with two accompanists: a tamboura player whose lute-like instrument produces a "drone" effect, and a tabla player, or drummer. A Shankar concert, unlike its Western equivalent, is saturated with religious and ritualistic as well as musical significance. In the words of Indian music enthusiast Yehudi Menuhin, "the whole object of the music lies in creating an aura which liberates men's thoughts and demands complete surrender." First the tamboura player enters bearing the joss sticks, sticks of incense that prepare the audience for the aural delights to come. Next comes the tabla player with the two small drums that when beaten, tapped, or stroked by a master produce an almost hypnotic effect. At last Shankar appears and takes his place, squatting in the traditional posture on a colorful rug. Then follows an elaborate period of tuning that whets the appetite still further. Shankar's theatricality undoubtedly helps to put Western audiences in a receptive mood.

Shankar's recitals have generally elicited a favorable critical response, even when the reviewers were unfamiliar with Indian music. Reviewing an appearance at London's Royal Festival Hall, Charles Fox wrote for the *Guardian* (June 2, 1966): "One was left marvelling at the way Shankar can move between gaiety—even wittiness—and serenity, letting a note sway as naturally as a leaf in the wind." Another critic, for *Musical America* (January 1, 1957), has pointed out: "His dexterity was fabulous, but through all the variations, produced with unlimited resourcefulness, one never lost a sense of emotional continuity." The music critic Alan Rich has ranked Shankar "among the greatest musicians of any sort of music in the world today."

The sitarist has analyzed his own feelings during performance in an interview with Gordon J. Hazlitt for *Newsday* (November 25, 1967): "When I play . . . I really lose a lot of contact with the outside world . . . I try to feel things within me. . . . It is that feeling of extreme sadness . . . the very sad longing to be with something that I have not been able to attain. And that is what I try to do in my musical notes. I try to get nearer and nearer, and when I feel nearer . . . I feel a certain peace." He has also, on one occasion, said that playing the sitar was like making love. "It created a great furor in India when I said that," he recalled in an interview with Alfred G. Aronowitz in the New York *Post* (December 27, 1966). "It was misunderstood, but it's really true. When I am playing, it is the height of ecstacy for me, all those thrills."

Ravi Shankar arrived in the United States, which he had visited four times as a dancer, with a reputation based mainly on his score for Satyajit Ray's *Pather Panchali* trilogy, for which he won awards at Cannes, Venice, and Berlin film festivals. Since then, as a sitar player during his tours of 1957, 1961, 1964, 1966, 1967, and 1968, his audience has included such influential figures as the jazz musicians Dave Brubeck and the late John Coltrane as well as the violinist, Yehudi Menuhin. Menuhin, long a devoted admirer of Indian culture, met Shankar in India in 1952. They have remained firm friends, have given concerts together, and have recorded *West Meets East* and *West Meets East, Volume II,* for Angel. In 1966 Menuhin invited the sitarist to play at England's Bath festival. With the exception of Menuhin, Indian music has been largely ignored by Western classical musicians. Such well-publicized appearances as that at Bath and an engagement at the Edinburgh festival have obviously helped Shankar's career, but his present phenomenal popularity is undoubtedly owing, at least in part, to his "discovery" by George Harrison, one of the Beatles.

Several years ago, Harrison, captivated by the sound of the instrument he had heard on a Shankar record, bought a sitar and hired an Indian tutor to teach him the basic technique. Playing it like a guitar, Harrison introduced the sitar sound to the world of popular music in a selection called "Norwegian Wood" on a Beatles' album entitled *Rubber Soul,* released by Capitol in the fall of 1965. Subsequently Harrison approached Shankar, who agreed to give him lessons. Harrison spent seven weeks in India with the master, and since his return has used the sitar in several Beatle numbers. The sitar sound proliferated and was taken up by such folk-rock groups as the Byrds, the Doors, and the Rolling Stones. In addition, the hippies, stimulated by the Eastern-oriented teachings of psychedelic drug advocate Timothy Leary, seized on the sitar sound and in particular Shankar's sound as background music when "turning on."

Although Shankar believes that using his instrument to create pop music is like "learning the Chinese alphabet in order to write English poems" (quoted in *Life,* August 18, 1967), he is pleased by the switch that many young people are making from "raga rock" to Indian music itself. However, he is considerably distressed by those who feel that the taking of drugs is necessary for an appreciation of his music. It is a subject he has traversed many times, and in an interview with Elenore Lester in the New York *Times* (October 22, 1967), he said, "Our music is very pure. . . . I don't like someone to sit glassy-eyed at my concert, listening through a haze of his own world." The sitarist hastens to add that he also strongly objects to people who are drunk, who are smoking cigarettes, or who are "hugging their girl friends" during his recitals.

No such preoccupations were evident in his classes on Indian music at City College of New York where Shankar served as Buell G. Gallagher Visiting Professor during the term of autumn 1967. So intense was the interest in the sitarist and his music that a total of 295 students attended his two courses of whom sixty-four were registered for credit. Shankar is an experienced teacher; he taught at the University of California in 1965 and in 1967 opened a Los Angeles branch of his Kinnara School of Music founded in 1962 in Bombay. At City College Shankar concentrated on vocal music which, he explains, is the basis of Indian music.

Ravi Shankar is five feet three inches tall—barely a foot longer than his sitar. "I used to be sensitive about this," he says. "Now I don't mind." His last three sitars have been custom built by a Calcutta craftsman who may take as much as a year to finish one. Understandably, Shankar keeps a close eye on the instrument, and generally carries it himself to concerts. In addition to personal appearances, he continues to record, and his albums have appeared on the Capitol, Columbia, Odeon, Angel, and World Pacific labels. He recently composed the scores for Jonathan Miller's controversial television production of *Alice in Wonderland* and for Conrad Rooks' 1967 motion picture, *Chappaqua.*

In his missionary desire to bring himself and his music before the public, Ravi Shankar has been criticized for dispensing his varied talents too liberally and playing for too many people. "But," he said, as quoted in *Newsweek* (January 2, 1967), "I believe that you don't have to compromise your music even to communicate with people who can't understand." He no longer makes concessions to the ignorance of his listeners by shortening the ragas, although he still comments briefly and wittily between pieces because he feels it contributes to the rapport between performer and concert-goer. "The job of educating audiences is almost over," he was quoted as saying in the *Newsweek* article. "I don't have to worry about understanding and acceptance. Now I can play as I please."

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SHAW, ROBERT

Aug. 9, 1927- Actor; novelist; playwright
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"If there is a Renaissance man left in this world, he must be Robert Shaw." So wrote Jerry Tallmer of

ROBERT SHAW

the New York *Post* (February 15, 1967), in trying to pinpoint the protean quality that, since 1959, has made Shaw a unique figure in literary and theatrical circles. He has written four novels, one of which, *The Sun Doctor,* earned him England's Hawthornden Prize in 1962; and he has transformed his latest work of fiction, *The Man in the Glass Booth,* into a play that has been a substantial hit on London's West End and on Broadway, where it opened in the fall of 1968.

Still, it is as an actor that Robert Shaw is best known. Broadway theatregoers have seen him give exemplary performances in two offbeat plays, *The Caretaker* by Harold Pinter and *The Physicists* by Friedrich Dürrenmatt. His portrayal of the hulking, nearly mute, blond menace in *From Russia With Love* (United Artists, 1964) contributed importantly to the success of that film, the second in the James Bond series; and his vigorous delineation of Henry VIII in the movie version of Robert Bolt's *A Man for All Seasons* (Columbia, 1966) put him in the running for an Academy Award as Best Supporting Actor.

On television Shaw was a masterly Claudius in the 1964 BBC production of *Hamlet at Elsinore* that starred Christopher Plummer; and his limning of the title role in a recent ABC-TV special based on John Osborne's *Luther* will surely be ranked among the histrionic highlights of 1968. With such diverse accomplishments to his credit, it is not surprising that Shaw often finds himself called a "man of many parts." Thomas Thompson contended in (*Life,* November 3, 1967) that Shaw "has already done more collectively than most actors, novelists, and playwrights have managed to do individually."

Robert Shaw was born on August 9, 1927 in Westhoughton, Lancastershire, England to Thomas and Doreen (Avery) Shaw. His father was a physician who, before undertaking the practice of medicine, had gained considerable fame in the sports world as a skilled player of rugby football and as an amateur boxing champion. Shaw's mother was a nurse who had met her future husband while serving on the staff of the Truro Hospital in Cornwall. When Shaw was six, the family, which had grown to include two daughters, Elizabeth and Joanna, plus a second son, Alexander, moved to Stromness, a small town in the Orkney Islands, north of Scotland.

Four years later, Mrs. Shaw left her husband, whose drinking had begun to pose a serious problem, and returned with the children to Cornwall, where she had spent her girlhood. Then Dr. Shaw settled in the neighboring county of Somerset, where he bought an historic house, the birthplace of Sir Henry Irving, and eventually became reconciled with Mrs. Shaw. A fifth child, Wendy, was born to the couple in 1938. Around this time, Robert started attending the Truro School in Cornwall. One day during his second year as a boarder there, the headmaster brought him the news that his father had committed suicide.

Shaw remained at Truro until he was eighteen. He demonstrated an aptitude for competitive sports, including rugby and such track events as the 100-yard dash. He also did a lot of acting: when he was only twelve years old, his clarion-voiced interpretation of Richard the Lion-Hearted was judged worthy of a prize; at the age of fourteen, he essayed the role of Lady Macbeth, and, at fifteen, that of Mark Antony in *Julius Caesar.* Shaw's favorite teacher at Truro was a man named Cyril Wilkes who, besides directing him in productions of the dramatic society, persuaded him to read "pretty well everything, including all the classic novels."

It was through Wilkes, too, that Shaw got his first glimpse of professional theatre. Shepherded by the schoolmaster, several Truro students visited London on holiday in the autumn of 1944 and saw, among other things, a repertory production of *Hamlet* with John Gielgud. The actor, Shaw recalls, "made an extraordinary impression on me." In December 1945, having passed his final examinations, Shaw was offered a scholarship to Cambridge. But his university career would not begin until the following October, and, needing a job to tide him over, he decided to try teaching.

Glenhow, a preparatory school in Saltburn, Yorkshire, added Shaw to its faculty and set him to coaching the cricket and rugby teams. He taught regular classes as well: in English, French, and arithmetic. In the course of his stay at Glenhow, Shaw developed a new enthusiasm: writing Audenesque poetry. He gradually became disenchanted with the idea of going to Cambridge, and, ignoring the advice of Cyril Wilkes, who had cautioned him that his rebellious temperament would be a deterrent to success in the theatre, he wrote a letter to the principal of the Royal Academy of Dramatic Art asking for an audition. The request was granted, but with deflating results: Shaw was told that his talent, although impressive enough to secure him admittance, did not warrant the conferring of a scholarship.

Determined to prove the principal wrong, Shaw enrolled at the Academy, paying for his tuition with money (£1,000) that he had inherited from his grandmother. The R.A.D.A.'s training program struck him as "appalling," but he was grateful for the opportunity it provided to learn from the older actors at the school who, he has since acknowledged, were "wonderful." In 1948 Shaw was engaged to appear at the Shakespeare Memorial Theatre in Stratford-upon-Avon. He was a member of the company for two consecutive seasons, playing such minor parts as those of Angus in *Macbeth,* Jupiter in *Cymbeline,* Suffolk in *Henry VIII,* the Messenger in *Julius Caesar,* Conrade in *Much Ado About Nothing,* and the Duke of Burgundy in *King Lear.*

In 1950 Alec Guinness happened to attend a Stratford performance of *Much Ado About Nothing.* He admired Shaw's characterization and, after the final curtain, went backstage to compliment him—and to suggest that he join the cast of *Hamlet,* which Guinness was planning to do in London. Shaw accepted with alacrity and, on May 17, 1951, made his West End debut as Rosencrantz in a production that was, he admits, a "disastrous flop." However, he enjoyed working with Guinness and his Shakespearean ardor was not dampened. Later in 1951, at the invitation of Tyrone Guthrie, he affiliated himself with the Old Vic troupe. Cassio in *Othello* and Lysander in *A Midsummer Night's Dream* were the roles entrusted to him that season. While on tour in Europe and South Africa with the company in 1952, he married an actress in the Old Vic troupe, Jennifer Bourke.

On October 22, 1952, when *Caro William* opened at the Embassy Theatre in London, it marked the first time Shaw had acted professionally in a play by someone other than Shakespeare. But the novelty proved short-lived; William Douglas Home's drama dealing with events in the life of Lady Caroline Lamb failed to captivate the critics and Shaw resumed his association with the Shakespeare Memorial Theatre in Stratford. Within a five-month period in 1953, he portrayed Gratiano in *The Merchant of Venice,* Dolabella in *Antony and Cleopatra,* Tranio in *The Taming of the Shrew,* and Edmund in *King Lear.*

During the next three years, Shaw's career consisted largely of "bits and pieces," including small parts in several movies, the first of which was *The Dam Busters* (Warner Brothers, 1955); repetition of his role as Dolabella in a London mounting of *Antony and Cleopatra;* and, in June 1955, an eight-and-a-half week run on the West End in Giraudoux' *Tiger at the Gates.* In addition, there were occasional television assignments. But, in the actor's own words, he was "usually desperate for work," and once, when even the "bits and pieces" were eluding him, he applied for a job on the assembly line at the H. J. Heinz factory in London. "Too well educated" was the personnel director's reason for not hiring him.

Monetarily, things took a turn for the better in 1957, when Shaw was signed in London by CBS-TV to appear as Captain Dan Tempest, the hero of a series called *The Buccaneers.* For eight months of Errol Flynn-inspired swashbuckling, he received £10,000 and the kind of public recognition that, up till then, had been denied him. But filming of the series seemed to Shaw mere "slave work." The scripts were simple-minded affairs and he sensed that, as an actor, he had "become a joke." Ironically, the television program, which achieved immense popularity in England, had entered production at the same time that a play of Shaw's, *Off the Mainland,* premièred in London to uniformly negative notices. As both author and star of the show, he was doubly discouraged by its reception.

Upon expiration of his TV commitment, Shaw retired with his wife and children to the country, to embark on a new project, the writing of a novel. A London manager had indirectly precipitated the venture when he complained that the first act of one of Shaw's plays read like a novel. Money borrowed from a friend, actor Donald Pleasence, permitted Shaw to linger in the country long enough to finish *The Hiding Place.* It was published in England by Chatto and Windus in the fall of 1959, and by the World Publishing Company in the United States a few months later.

Reviewing the book in the Springfield *Republican* (March 6, 1960) Richard McLaughlin wrote: "Its main distinction is that it is at once a suspenseful adventure story and an intellectually stimulating examination of all the fundamental whys and wherefores that have plagued man since the beginning of time. But, above all, it is a thriller which has tenderness and moments of poetic intensity which lead one to regard Mr. Shaw's first entry with mingled awe and gratitude." The novel sold 12,000 copies in England and fared equally well in the United States. A dramatization prepared by Shaw was presented on commercial television in Britain. American viewers saw a different version on *Playhouse* 90 (CBS-TV); it starred James Mason, Trevor Howard, and Richard Basehart.

On the subject of his twin careers, Robert Shaw has said: "One is an excellent escape from the other." Thus, while waiting for his book to be published, he acted, playing Sewell, the arrogant mate, in a Liverpool tryout of *One More River,* and Blackmouth, the knife-wielding gypsy jailbird, in John Arden's *Live Like Pigs* at the Royal Court Theatre in London. In November of 1958 he was back on the West End, as a replacement for Mogens Wieth, in *Shadow of Heroes,* the documentary drama by Robert Ardrey. But it was *The Long and the Short and the Tall* that really signaled Shaw's "arrival." Willis Hall's unsparing account of the argument among a group of British soldiers in a Malayan jungle hut over how to dispose of their Japanese prisoner bowed at the Royal Court on January 7, 1959 and later moved to a house on the West End.

Shaw re-created his role of Sewell in the London production of *One More River.* He and veteran actor Paul Rogers were costarred in the Beverley Cross melodrama about mutiny aboard a freighter in African waters. *A Lodging for a Bride* by Patrick Kirwan was his next vehicle, and in it he had a totally unsympathetic part, that of a reporter employed by the "gutter press." According to a reviewer for the *New Statesman* (April 23, 1960), he played it "with a nonchalance proper to Fleet Street." That summer, Shaw was a reporter in real life, covering the Rome Olympics for *Queen* magazine. In February 1961 he scored a hit as the malevolent De Flores in a Royal Court revival of Rowley and Middleton's *The Changeling,* directed by Tony Richardson.

A novelist whose debut, like Shaw's, has been highly praised, often disappoints with his second effort, but publication of *The Sun Doctor* in 1961 (in England by Chatto and Windus; in the United States by Harcourt, Brace and World) simply confirmed what, on the basis of *The Hiding Place,* critics in both countries had suspected—that here was a writer in the best Joseph Conrad-Graham Greene tradition, capable of spinning tales with more to recommend them than surface excitement. His winning of the Hawthornden Prize in 1962 placed Shaw in exalted company: Sean O'Casey, Robert Graves, and Evelyn Waugh were among the previous winners.

The Caretaker was the first of Harold Pinter's plays to be produced on Broadway. It also represented a "first" for the actors involved—Donald Pleasence, Alan Bates, and Shaw—none of whom had appeared on the New York stage before. Norman Nadel of the New York *World-Telegram and Sun* (October 5, 1961) expressed the opinion of the majority of critics when he wrote that the three men were "brilliant." But Pinter's elliptical style generated a modicum of drawing power at the Lyceum Theatre box office and the lure of superlative performances could only keep *The Caretaker* running for five months in Manhattan. It closed on February 24, 1962.

Shaw did not brave Broadway again until 1964, when Peter Brook, who had directed him fifteen years earlier in *Measure for Measure* at Stratford, induced him to accept one of the leading roles in *The Physicists* by Friedrich Dürrenmatt. It opened at the Martin Beck Theatre on October 13, 1964 and, after garnering generally commendatory notices, suffered a fate even less kind than that which had befallen *The Caretaker.* Despite assurances from the reviewers that it was "steadily fascinating" and constituted "a major event of the season," the public was apathetic and *The Physicists* folded at the end of its eighth week. Before returning to England, where his third novel, *The Flag,* was scheduled for publication in January of 1965, Shaw acted in *Carol for Another Christmas,* the first in a series of special television dramas commissioned by the United Nations.

Two movies starring Shaw and one—*From Russia With Love*—in which he was featured were released in the United States during 1964. *The Guest,* an adaptation of *The Caretaker,* was distributed early in the year by Janus Films. Archer Winsten of the New York *Post* (January 21, 1964) found it "as disturbingly strange as the play." More conventional—and more successful—was *The Luck of Ginger Coffey,* a Walter-Reade Sterling release. Based on a novel by Brian Moore, it had been shot entirely on location in Montreal and teamed Shaw with Mary Ure, the actress he had married on April 13, 1963. Their second picture together, the Cinerama spectacle *Custer of the West,* had its world première in London in November 1967. Like *The Battle of the Bulge* (Warner Brothers, 1965) wherein Shaw played a Nazi tank commander, it was made in Spain.

Robert Shaw is five feet eleven inches tall and has reddish-brown hair. (For the part of a SPECTRE agent in *From Russia With Love,* he wore lifts in his shoes and had his hair bleached.) His eyes are blue. He has seven children—four daughters by his first wife, a son and two daughters by his second. He lives on an estate in Buckinghamshire, in a three-storied Victorian house which he recently had remodeled. A tennis court and a swimming pool adjoin it. For recreation, he turns to such sports as tennis, golf, ping-pong, and squash.

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SHEIL, BERNARD J(AMES) (shēl)

Feb. 18, 1888- Roman Catholic prelate
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The colorful, stormy senior auxiliary bishop of the Roman Catholic Archdiocese of Chicago, the Most Reverend Bernard J. Sheil, has devoted his life to a multitude of liberal causes, most notably that of the urban poor. Out of his concern for potential delinquents on the streets of Chicago, Bishop Sheil in 1930 founded the Catholic Youth Organization, an agency offering athletic, social, educational, and spiritual programs that soon became the official organization for Roman Catholic youth in the United States. In the 1930's he was a conspicuous supporter of labor unions trying to organize in the Chicago area, and he assisted Saul Alinsky in the formation of the Back of the Yards Council, the Chicago prototype of the militant and effective power blocs that Alinsky has since been helping slum communities to organize all over the United States. In the 1940's and early 1950's the projects of the Chicago C.Y.O. grew and diversified—until 1954, when Sheil resigned as director of the organization. The Bishop, who is pastor emeritus of St. Andrew's parish in Chicago, was named titular Archbishop of Selge in 1959, a nominal post of archepiscopal rank.

The only child of a fuel merchant, Bernard James Sheil was born in Chicago, Illinois on February 18, 1888. He grew up in St. Columbkille's Parish on Chicago's west side, which was then heavily Jewish. After attending parochial schools he entered St. Viator's College in Kankakee, Illinois with the intention of going on to study for the priesthood at the seminary attached to the college. As a college student he excelled in debating, and as a blazing fast-ball pitcher for St. Viator's baseball team he won a no-hit, no-run game over the Big Ten championship team of the University of Illinois. The Cincinnati Reds and the Chicago White Sox offered him major league contracts but he declined them.

In May 1910 Sheil completed his studies at St. Viator's Seminary and was ordained a priest. His first assignment was to St. Mel's, a parish with one of the largest Roman Catholic high schools in Chicago, where, as curate, he began his work with youth. During World War I he served as chaplain at the Great Lakes Naval Training Station. After the war he joined the staff of Holy Name Cathedral in Chicago, where his duties included the chaplaincy of the Cook County Jail. His experiences at the jail, particularly that of escorting a young murderer to the gallows, affected him profoundly and etched in his mind the determination to work for the underprivileged, particularly those in their formative years.

Sheil's rise in the government of the Archdiocese of Chicago, then headed by George Cardinal Mundelein, was swift. He joined the staff of the chancery office, the archdiocese's central administrative agency, in 1923; became chancellor in 1924; was consecrated auxiliary bishop in 1928; and was named vicar general in 1929. As vicar general, he was Mundelein's deputy, with powers second only to those of the Cardinal himself.

With the intention of luring potential delinquents off the streets with a minimum of moralizing, Bishop Sheil founded the Catholic Youth Organization in Chicago in 1930, using his own inheritance from his father and $10,000 donated by Britton Budd, then president of the Public Service Company of Northern Illinois. The organization stressed social and athletic programs, with boxing the chief attraction. To criticism of the emphasis on boxing arising from some Roman Catholic quarters, Sheil replied on one occasion: "Show me how you can inspire boys away from the brothels and saloons with a checker tournament and I'll put on the biggest checker tournament you ever saw." Soon the CYO became the official organization for Roman Catholic youth in the United States, with hundreds of centers across the country. The movement also spread across Canada and took root abroad, particularly in South America and Italy.

Ignoring the wrath of some of the financial pillars of the Archdiocese of Chicago, in the 1930's Bishop Sheil threw himself into the thick of the union-organizing struggle of that time and became a conspicuous figure at labor barricades throughout the Chicago area. His best known contribution to the labor cause was the assistance he gave to the C.I.O. in organizing the packinghouse workers in the Chicago stockyards in 1939. At the same time he helped Saul Alinsky to set up the Back of the Yards Council, a power bloc that transformed the slum behind the stockyards into a model working-class community. In 1940 he assisted Alinsky in founding the Industrial Areas Foundation, an agency devoted to organizing poor communities into power blocs across the United States.

Bishop Sheil's closeness to Mundelein led observers generally to assume that he would succeed the Cardinal as archbishop. Consequently there was general surprise—and among Sheil's followers, disappointment—when, upon Mundelein's death in 1939, Pope Pius XII moved Samuel Cardinal Stritch from Milwaukee to head the Chicago see. With the ascension of Stritch, Sheil lost his position as vicar general. In inverse ratio to the diminution of his power and influence in the central administration of the Archdiocese of Chicago, Sheil's social projects expanded and multiplied. The Bishop founded the Sheil School of Social Studies, an adult education center in Chicago, and he transformed Lewis College, an aeronautical school he had founded in Lockport, Illinois in 1930, into a four-year coeducational liberal arts college. He established FM radio station WFSL in Chicago, and in Brussels, Belgium he set up a radio news bureau to process international news from WFSL and C.Y.O. affiliates. By 1952 the Chicago C.Y.O. alone had a staff of 500, an annual budget of $1,500,000, and such projects as two large community centers in poor neighborhoods, an orientation program for Puerto Ricans, and medical, psychiatric, and remedial reading centers.

BISHOP BERNARD J. SHEIL

Meanwhile Sheil's championing of such causes as labor, the United Nations, Zionism, and racial justice kept his name in the public prints. His most celebrated political statement was a denunciation, daring for its time, of Senator Joseph McCarthy's anti-Communist crusade in a speech before the C.I.O. Auto Workers' international educational conference in Chicago on April 9, 1954. In the speech Sheil called McCarthy's tactics "immoral" and "ineffective," a "phony anti-Communism that mocks our way of life, flouts our traditions and democratic procedures and our sense of fair play, feeds on the meat of suspicion and grows great on the dissension among Americans which it cynically creates and keeps alive by the mad pursuit of headlines." The speech drew editorial comment across the United States and elicited strong reactions, favorable from the political left and unfavorable from the right.

In an article defending his right as a clergyman to speak out on moral issues in public life in *Look* (August 10, 1954), Bishop Sheil reminded his critics that he had been speaking out against Communism long before McCarthy, and he quoted a statement he had made on network radio in the late 1940's in answer to a commentator who had objected to his public utterances on controversial issues; "As Bishop of the Roman Catholic Church, Mr. X, I have constantly tried to hasten the social reconstruction of the world for which the Popes, particularly from Leo XIII to Pius XII, have labored so hard and so long. . . . I have taken my stand uncompromisingly on the side of the poor, the disinherited, and the dispossessed. . . . When I plead for economic and social betterment, Mr. X, it is because it will make it a little easier for men . . . to save their immortal souls." He closed the article thus: "The clergyman at times *must* speak out and throw all his energy into the struggle for a God-centered world. There may also be times when, as an American, the clergyman may feel—as I have felt—that silence would be a shameful thing."

On September 2, 1954, five months after his controversial denunciation of Joe McCarthyism, Bishop Sheil resigned as director of the Chicago C.Y.O. The reason for his resignation was never given, but a reporter for *Time* (December 20, 1954) came up with an explanation: "Bishop Sheil, a generous and sometimes over-generous man, had undertaken a great number of ambitious projects and had spread his resources thin. His long-standing liberalism and impatience with reverse-collar bureaucracy had brought him enemies. By the time Bishop Sheil made his well-aimed attack on Joe McCarthy, which earned him considerable dislike in some places among Roman Catholic clergy and laity, the reaction of a few big financial contributors was enough to cause serious trouble. When money sources on which he relied to meet the bulk of the C.Y.O.'s million-dollar budget began to dry up, the cardinal's office began to move in on the C.Y.O., and Shell quit."

Roy M. Fisher of the Washington *Post* (February 6, 1955), who interviewed Sheil in Chicago, reported that Sheil's health was also a factor in the economic difficulties leading to his resignation. "For five months poor health prevented him from engaging actively in his many undertakings," Fisher wrote. "In itself, that was disastrous, for he was the sole breadwinner for a large part of his vast enterprises. . . . Yet the Bishop refused to permit his staff to cut back." Fisher quoted the manager of a Sheil enterprise: "He used to explode like a firecracker if I'd even suggest we couldn't afford something. . . . The things that 'ought' to be done are unlimited. And the Bishop nearly always decided we could afford them."

Almost immediately after his resignation, Sheil's enterprises were dismantled or reduced. The Chicago C.Y.O. was decentralized, its athletic programs transferred to the jurisdiction of individual parishes and its camps and homes to Catholic Charities. The C.Y.O.'s reading and medical programs were abolished, and the Sheil Social Service, which collected food and clothing for the poor, was ended. The Sheil Institute, a commercial college, and the Sheil School of Social Studies were closed down, and radio station WFJL-FM was put on a reduced budget in prelude to its dissolution.

After his resignation from the C.Y.O., Bishop Sheil continued to perform his duties at St. Andrew's parish, a wealthy parish—with hotel holdings in Los Angeles, Sacramento, and Columbus—of which he had been pastor since 1935. He remained pastor at St. Andrew's during the episcopal regime of Albert Cardinal Meyer (1958-1965). Archbishop John P. Cody removed him from the post in 1966, reportedly because Sheil refused to turn over the parish finances to an administrator assigned by the chancery office. "I didn't retire . . .," Sheil told a reporter. "This is a removal and I want that made clear."

The Most Rev. Bernard J. Sheil has been described by reporters over the years as "stubby" in physique, "shrewd" of intellect, "kindly" in disposition, and "cheerful" and "soft-spoken" in manner. Honors bestowed on the Bishop include the John A. Ryan Award of the Committee of Catholics for Human Rights (1945); an honorary degree from the Jewish Institute of Religion (1947); the award of merit of the Central Lions Club of Chicago (1954); the Sidney Hillman Award (1954); the Jewish Forum Foundation's Louis D. Brandeis Medal (1955); and the Chicago Israel Bond Campaign's Man of the Year Award (1959).

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SIMON, (MARVIN) NEIL

July 4, 1927- Playwright
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In defiance of the tremendous odds against a playwright's scoring even one success on Broadway, Neil Simon has been turning out hit comedies with the regularity of a George S. Kaufman. Simon, who began his career as a comedy writer for television, turned to the stage with the play *Come Blow Your Horn,* which had a run of 677 performances in 1961 and 1962. His *Barefoot in the Park* (1963) and *The Odd Couple* (1965), were still running when *The Star-Spangled Girl,* another play by Simon, opened in December 1966. At the same time, *Sweet Charity* (1966), a musical for which he had written the book, was in its eleventh month. Thus Simon became the first playwright since Avery Hopwood in 1920 to have four of his works playing simultaneously on Broadway. Most of Simon's plays have been received as enthusiastically in London and other foreign capitals as in New York. His comedy is done in slick, broad strokes and sparkles with witty lines, but it is never simply a tour de force of zaniness or wisecracking. Mike Nichols, who directed *Barefoot in the Park* and *The Odd Couple,* has observed that Simon's genius is for "comedy and reality; extremely distorted but recognizable, not zany behavior."

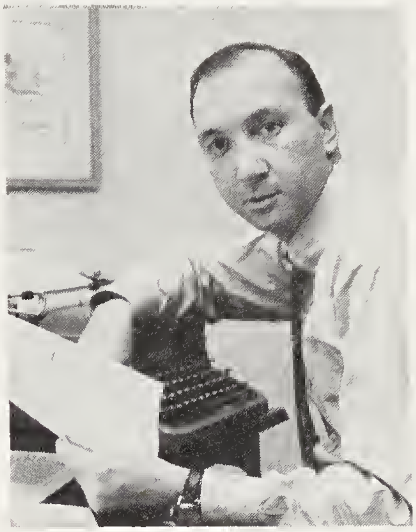
Marvin Neil Simon was born in the Bronx, New York City on July 4, 1927 to Irving Simon, a garment salesman, and Mamie Simon. He was raised in the Bronx and in the Washington Heights section of Manhattan. When he was a child the family nicknamed him "Doc"—because he was always playing doctor, examining people with a toy stethoscope—and that is the name by which he is still known to his friends and associates. Simon's feeling for comedy was first indicated in his uninhibited reaction in childhood to motion-picture comedies, particularly those of Charlie Chaplin. "I was constantly being dragged out of movies for laughing too loud," he has recalled. "Now my idea of the ultimate achievement in comedy is to make a whole audience fall onto the floor, writhing and laughing so hard that some of them pass out."

Although he was an indifferent scholar, Simon graduated from De Witt Clinton High School in the Bronx in 1943, when he was only sixteen. He entered the Army Air Force Reserve training program as an engineering student at New York University, and in August 1945 he was assigned to Lowry Field in Colorado, where he was sports editor of the base newspaper, the *Rev-Meter*. Discharged with the rank of corporal in 1946, he went to work in the mail room at the New York offices of Warner Brothers Pictures, where his older brother Danny wrote publicity.

Hearing that Goodman Ace of the Columbia Broadcasting System was looking for new comedy writers, Danny and Doc Simon applied as a team at CBS and were given a test assignment at five o'clock one afternoon, with a deadline of nine o'clock the next morning. They stayed up most of the night to write a Brooklyn usherette's account of a movie she saw starring Joan Crawford: "She's in love with a gangster, who is caught and sent to Sing Sing and given the electric chair, and she promises to wait for him." The material impressed Goodman Ace and the two brothers entered Ace's stable of comedy writers. For seventeen weeks they wrote material for the Robert Q. Lewis show on CBS radio, without ever meeting Lewis.

The Simon brothers did some of their first television comedy writing for the *Phil Silvers Arrow Show* (NBC, 1948). In the early 1950's they wrote for the *Tallulah Bankhead Show* on NBC and, briefly, for the *Jackie Gleason Show* and the *Red Buttons Show*, both on CBS. As their credits mounted their weekly salaries rose from $50—their pay as neophytes in the Goodman Ace stable—to $1,600. In the summers of 1952 and 1953 the brothers wrote revues for presentation at Camp Tamiment in the Pocono Mountains of Pennsylvania. They later adapted sketches from the revues for the Broadway musical revue *Catch a Star!*, for which Paul Webster and Ray Golden wrote the lyrics and Sammy Fain and Phil Charig the music. The revue ran for twenty-three performances at the Plymouth Theater in September 1955. The Simons also contributed some sketches to *New Faces of 1956*, a musical revue that enjoyed a run of 220 performances at the Ethel Barrymore Theatre in 1956.

The Simon television writing team broke up when, in 1956, Danny Simon became a television director. On his own, Neil Simon wrote for the *Sid Caesar Show* (NBC, 1956-57), Phil Silvers' *Sergeant Bilko* (CBS, 1958-59), the *Garry Moore Show* (CBS, 1959-60), and various NBC Specials. His work for the Caesar and Silver shows won him Academy of Television Arts and Sciences' Emmy award nominations in, respectively, 1957 and 1959.


NEIL SIMON

Looking back on his writing for television, Simon confessed to Roberta Brandes Gratz of the New York *Post* (January 5, 1967): "It was very tedious, and I did it only to pay the rent. It's degrading to try to be funny when you don't feel like it." He added, apropos of television comedy shows, "I just don't think they're funny." In another interview, for the New York *Post* (July 9, 1965), Simon explained why television comedy fails to be funny: "They want you to write what you think a sponsor might like, or an advertising executive. That's death."

On a special five-week writing assignment with Jerry Lewis on the West Coast, Simon finished his work in one week. With the free time remaining, he began writing *Come Blow Your Horn*, a play based on the experience of Simon and his brother Danny in moving away from their parental Jewish home into a Manhattan bachelor apartment where they could freely entertain their girl friends. "It was eight weeks in the writing, three years in the rewriting, and it had at least eight producers before I ever saw it on a stage," Simon told writer Alan Levy (New York *Times*, March 7, 1965). Michael Ellis first produced the play at the Bucks County Playhouse in New Hope, Pennsylvania in August 1960, and Ellis and William Hammerstein produced it in New York six months later. Opening at the Brooks Atkinson Theatre on February 22, 1961, it became a hit of two seasons' duration, establishing Simon as a new luminary on Broadway.

Simon wrote the book for *Little Me*, a musical fantasy based on the madcap spoof of the same name by Patrick Dennis. The music was written by Cy Coleman and the lyrics by Carolyn Leigh. Starring Sid Caesar, *Little Me* opened at the Lunt- Fontanne Theatre on November 17, 1962 and ran for 223 performances. Simon's play *Barefoot in the Park* was a poignant, semiautobiographical comedy about the adjustment to marriage of a slightly stuffy young lawyer and his free-spirited, kooky bride. The play opened at the Biltmore Theatre on October 23, 1963 and enjoyed a run of 1,532 performances over four years. John McClain of the New York *Journal American* (October 24, 1963) called it "the funniest comedy I can remember."

Of his third Broadway effort Simon has said: "*The Odd Couple* happened to two guys I know—I couldn't write a play about Welsh miners." Simon dictated the essential idea of the play into his tape recorder in half a minute: "Two men—one divorced and one estranged and neither quite sure why their marriages fell apart—move in together to cut down . . . [on expenses] and suddenly discover that they're having the same conflicts and fights that they had in their marriages." *The Odd Couple* opened at the Eugene O'Neill Theater on March 10, 1965 and ran for more than two years. "For sheer density and frequency of laughter," Tom Prideaux observed in *Life* (April 9, 1965), "no comedy in years has topped *The Odd Couple.*"

Simon adapted Federico Fellini's film *Nights of Cabiria,* into the book for the musical *Sweet Charity,* the story of a New York dance-hall hostess who is ever the loser with men but always the optimist. Walter Kerr wrote in the New York *Herald Tribune* on January 31, 1966, two days after it opened at the Palace Theatre: "Neil Simon's libretto . . . skimped sorely and unexpectedly on the comedy, apparently because bittersweet is to be the mood of the hour." Simon's play *Star Spangled Girl,* which opened at the Plymouth Theater on December 21, 1966, concerns two young, impecunious, male editors of a magazine of social protest, *Fall-out,* who pursue with infatuation a superpatriotic Southern beauty who is betrothed to a marine fighting in Vietnam. The idea for the play came to Simon at a party where he had seen a couple incompatible intellectually attracted physically and hating the trap. Richard P. Cooke of the *Wall Street Journal* (December 23, 1966) expressed a common view among critics when he called it "the best new comedy to come along this season."

Simon wrote the screenplay for *After the Fox* (Delegate Productions, 1966), starring Peter Sellers and directed by Vittorio de Sica. Simon and Sellers wanted the film done as a broad farce, but de Sica favored a quieter approach. The result was a disappointment to audiences in general and to Simon in particular. Simon's dissatisfaction with the screen adaptation of *Come Blow Your Horn* (Paramount, 1963) led him to write his own adaptation of *Barefoot in the Park* (Paramount, 1967) for the screen. Mike Nichols in late 1967 began directing rehearsals of Simon's *Plaza Suite,* a set of three one-act plays with a unifying theme: three different couples successively check into the same suite at the Plaza Hotel in New York City. The play immediately became a box-office hit after its opening at the Plymouth Theatre on February 14, 1968.

Asked by Mel Gussow of *Newsweek* (January 9, 1967) if he did not sometimes desire to write a serious play, Simon countered, "Why should Willie Mays become a football player?" He also told Gussow: "I know it sounds pretentious but I'm a writer of human comedy. For myself, there's nothing more important." Simon has drawn heavily upon his personal experience for material and point of view. His ability to see comic incongruity in the most commonplace occurrences in life is perhaps the secret of his broad popular appeal. Audiences tend to recognize and identify with the human failings of Simon's characters, and laughter becomes a kind of absolution. "One important thing I've learned about comedy," Simon told Tom Prideaux of *Life* (April 9, 1965), "is to make your characters likable even when you're exposing their worst faults." He told Betty Lee of the Toronto *Globe and Mail Magazine* (February 8, 1964), "A good comedy script should have three essential ingredients: well-drawn characters, a solid story and funny lines all the way through."

Neil Simon and Joan Baim, a dancer, were married on September 30, 1953. Simon is a big, soft-spoken, shy, balding man with a genial, innocent air. "I couldn't tell a joke," he has said, "if you put a gun to my head." With his wife, two children—Ellen and Nancy—and a pet poodle, Simon lives in a town house in Manhattan and refuses to bend to arguments that a suburban home would be better for his children. "I grew up in New York," he has said, "and I don't think I'm so bad."

Simon's income is reported to be about $1,000,000 a year. He owns the Eugene O'Neill Theater in New York City, among other real estate, and he has investments in cattle, a laundromat, and a telephone answering service. But his financial success has not significantly changed his life, except to give him, as he has said, "the luxury of writing plays." Simon relishes his work so thoroughly that he has listed "rewriting" among his chief recreations. His others are golf, watching football on television, and going to plays.

Simon does his writing in a small rented office in Manhattan, where he puts in a regular work day, beginning at ten in the morning and ending at five or later at night. For nourishment he prefers food and drink that can be taken with minimal interruption of his work: coffee, cookies, milk, and dry roasted peanuts. "When I get an idea for a play I see the whole thing immediately—that first day" Simon has explained to Lewis Funke (New York *Times,* January 1, 1967). Shunning outlines as inhibiting, he goes to his typewriter without a formulated plan to follow. He begins by building his characters, developing the plot as he goes, making certain that no scene is without an element of conflict. His black moods usually come in the early stages of the writing. He told Gerald Nachman of the New York *Post* (March 17, 1965), "I'll tell you when I'm funniest. It's when the situation is at its worst and I have my back up against the wall."

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SIMON, NORTON (WINFRED)

Feb. 5, 1907- Corporation executive; industrialist; art collector
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NORTON SIMON

The base of power for Norton Simon, a self-made, ubiquitous titan of American corporate business and industry, is Hunt Foods & Industries, Inc., the California company best known for its tomato sauce and catsup, where Simon has been in charge since 1943. As a result of Simon's astute and imaginative outside investments, Hunt now has six wholly owned subsidiaries, including Hunt-Wesson Foods, Inc. and United Can Company, and other interests that reach into such diverse fields as publishing, steel, soft drinks and diesel engines. During 1968 plans moved ahead for the merger of Hunt Foods with its two largest acquisitions, Canada Dry Corporation and the McCall Corporation. To the general public Simon is perhaps better known as an art collector than as a wizard of corporate acquisition. His art collection, valued at $50,000,000, is loaned out to museums free of charge through the Norton Simon Foundation. As a private collector, Simon has been ranked with the late Chester Dale.

Norton Winfred Simon inherited his photographic memory and his ability to calculate large figures rapidly in his head from his father, Myer Simon, a moderately successful department store owner in Portland, Oregon. Simon was born in Portland on February 5, 1907. At fourteen, following the death of his mother, he moved to San Francisco with his father and two younger sisters. Among his friends in high school in San Francisco was Edmund G. (Pat) Brown, governor of California from 1959 to 1967, who remembers Simon's amazing skill at figuring the odds in games of dice.

While still in high school, Simon became a wholesaler, buying bags and other paper products from a manufacturer and selling them to San Francisco stores. When he was sixteen he joined an export company in Los Angeles, and four years later formed his own steel distributing company, the Los Angeles Steel Products Company. Meanwhile, he was investing in the stock market, and so effective was his system of hedging that when the market crashed in 1929, he was one of the rare investors who emerged solvent—with $35,000.

In 1931 Simon invested $7,000 in California Gold Brands, Inc., a small, bankrupt orange juice bottling plant in Fullerton, California. The following year he bought out his coinvestors and began to renovate the company. He changed its name to Val Vita Food Products Company, broadened its line to include tomatoes, changed from bottles to less expensive cans, added a can-making plant to cut costs further, and expanded the company's market by underselling competitors. Within ten years, sales rose from $43,000 to $9,000,000.

In 1941 Simon began buying stock in the Hunt Brothers Packing Company in San Francisco. In a quick double maneuver two years later, he sold Val Vita to Hunt for $3,000,000 and used the money to increase his holdings in Hunt. Armed with 25 percent of the stock, he soon gained control of Hunt. As president, he completely reorganized the company, changing its name to Hunt Foods, Inc., mechanizing production, centralizing operations, overhauling the accounting system, selling unprofitable properties, reducing the number of can sizes, introducing the now famous red Hunt label, and putting 7 percent of sales into an aggressive advertising campaign—mostly on match covers—to build up the brand name. Hunt's sales rose from $14,550,000 to $48,350,000 in 1946 and to $102,501,000 a decade later.

While building Hunt Foods into a giant among food processing companies in the United States, Simon kept 9.5 percent of the company's assets free for investment, and over a period of two decades he spent $34,200,000 on outside stock that attained a market value of $39,500,000. He was particularly interested in stock that had a widely divided ownership so that a controlling portion could be bought easily, and that was undervalued—priced lower than its book worth—because the company's growth potential was being blocked by bad management. Slowly and cautiously, he would buy a relatively small number of shares, enough to give his investigators access to the company's offices and plants. When investigation indicated the feasibility of doing so, he would buy a larger block of shares—usually about 10 percent, but higher if necessary—and, on the strength of that holding, demand a place on the board of directors of the company. The incumbent management, shocked at such a maneuver, and jealous of its power, would react with numbed or furious hostility, usually to no avail. Almost invariably, Simon would succeed in fighting his way into a director's chair. Once there, he would dominate proceedings with his criticisms and suggestions, and within months he would usually be in effective control of the company.

Not unexpectedly, Simon became *persona non grata* in circles of professional corporate managers, who dubbed him a "raider." The epithet did not do justice to Simon, who never started a proxy fight and who felt strongly that owners have a right to manage the enterprises they own and that they are less likely than non-owning managers to grow complacent and treat the enterprises as sinecures. Furthermore, he felt that he was doing a service to shareholders and to the public in bringing fresh life to atrophying businesses. Aside from these attitudes, he loved, as he has confessed, simply "to do battle." Often among the changes he would introduce to "unblock" and improve a company would be a more enlightened policy toward labor.

Simon's first major acquisition was the Ohio Match Company, which produced from the beginning the matchbooks carrying Hunt advertising. He began investing Hunt money heavily in Ohio Match in 1944 and became its president in 1946. He effected a sweeping reorganization, getting rid of the horse-drawn rail cars in the company's lumber yards, building up young executive and sales forces to replace the old men running the company as they retired, simplifying product lines, modernizing accounting methods, and replenishing timber reserves. Within ten years, sales rose from $9,100,000 to $20,000,00. (In April 1957 the Ohio Match stockholders formally changed the company's name to Hunt Foods and Industries, Inc.) Through Ohio Match, Simon bought into the Wesson Oil and Snowdrift Company, processers of vegetable oils and other foodstuffs, and, temporarily, into the Northern Pacific Railway. In the middle and late 1940's Simon expanded Hunt's capacity by buying the Atlas Imperial Diesel Engine Company, which he switched over to food machinery, the Modern Can Machinery Company, the Benton-Ballou Company, which had valuable manufacturing patents, and a can-making plant from Continental Can. In 1950 he consolidated these operations into the United Can & Glass Company, which by 1955 had an annual sales volume of $35,000,000.

Noticing that publishing stocks were undervalued because of television's threat to the survival of magazines, Simon in the early 1950's began to invest in the McCall Corporation, printers and publishers. By 1956 he controlled a third of the stock and a majority of the board of directors. He effected major changes, closing two McCall publications *(Blue Book* and *Better Living)*, spending heavily to build up *McCall's Magazine*, and purchasing the *Saturday Review* for $3,000,000 in 1960. By 1965, after *McCall's* circulation had climbed 60 percent and corporate earnings from the magazine and printing business had risen 550 percent, the McCall Corporation was Simon's most profitable investment.

In the steel industry, Simon has an equity of about 23 percent in the Crucible Steel Company, a manufacturer of such specialty steels as stainless, alloy, and tool steels, with annual sales of $320,000,000. Simon moved into power at Crucible in 1966, and in 1967 he hired John C. Lobb, formerly an executive with the American Telephone and Telegraph Company, to be president of the steel company. A less happy venture into the steel industry was Simon's attempt to rebuild the Wheeling Steel Corporation of West Virginia. After buying a dominant interest in Wheeling, Simon took over the company in 1964, but the resentment he stirred in so doing extended to the prospective lenders of money for a modernization program, who backed out. Admitting defeat, Simon sold his holding in Wheeling Steel to Pittsburgh Steel in 1967.

In another unsuccessful venture, Simon tried to gain control of the American Broadcasting Company-Paramount Theatres, Inc. in 1964 and 1965. ABC-Paramount successfully resisted his attempt with the help of the International Telephone and Telegraph Company, which bought up a larger share of stock and forced Simon out of contention. During the same period he also tried and failed to gain control of Swift and Company, the meat packers, and later he disposed of his stock in the W. P. Fuller Paint Company, an ailing enterprise that he bought outright in 1962 and failed to revive.

In 1963 and 1964 Hunt Foods and Industries acquired 521,000 shares, or 22 percent of the stock outstanding, in the Canada Dry Corporation, manufacturers of soft drinks. In August 1964, after assurances from Simon that he would not seek a merger with Hunt, he was made a director of Canada Dry. He has since increased Hunt's ownership in Canada Dry to 34 percent.

In 1964 Simon turned over the title of president of Hunt Foods and Industries to Francis G. Fabian and moved up to the position of chairman of the corporation's finance committee, where he would be free of detail and able to concentrate on wide perspective, both in business and in his art collecting. "I've had to be a professional manager," he explained, as quoted in *Time* (June 14, 1965), "and I haven't liked it particularly. . . . I'm damned glad to be rid of it. I like to work with things in a creative fashion, and that role is different from the creative manager's." After the annual stockholders' meeting in November 1967, the board of Hunt Foods and Industries, Inc. elected William E. McKenna, formerly a vice-president of Litton Industries, to replace Fabian as president of Hunt. At the annual meeting it was announced that sales for the year ending June 30, 1967 were $523,600,000, net income was $15,400,000, and the profit per share was $2.11.

Simon's choice of a man from Litton Industries for the presidency of Hunt confirmed for many observers Simon's intention to reorganize Hunt along lines established by Litton. Simon had already indicated that intention when he broke up Hunt's corporate mass, turning the corporate divisions into independent companies with their own boards of directors. The companies are Hunt-Wesson Foods, Inc., United Can Company, Glass Containers Corporation, Knox Glass, Inc., Southern Shell Fish Company, and Southern Cotton Oil Company, Inc. All are now operating independently of Hunt Foods and Industries, which has the function in relation to them of a holding company, a central bank, or a corporation headquarters. The personnel of corporate office organization has been whittled down from 1,000 to 50.

Simon's career as an art collector began in 1954, with the purchase of a Gauguin, a Pissarro, and a Bonnard. His most celebrated purchase was made on March 19, 1965, when, at a fiercely competitive auction at Christie's in London, he paid $2,234,000, the second highest price ever paid at auction for a painting, for *Titus,* Rembrandt's portrait of his son. At one point in the auction, when Simon was nearly cut out of the competition for the painting because of a misunderstanding of his bidding signals by the auctioneer, he was so shaken with emotion that he could hardly speak.

A collection of some 200 paintings hangs in Simon's Los Angeles home and offices. A larger collection of several hundred works is owned by the Norton Simon Foundation, which lends them to museums throughout the country. The chief recipient has been the Los Angeles County Museum of Art. A large portion of the foundation's collection came from Simon's purchase of the Duveen Gallery in New York in 1964. Simon tries to avoid a spirit of acquisitiveness in his collecting. "When you become acquisitive about art, which I think every collector does at some time, it's just the same as chasing the mirages that you chase in business—more, more, more," he has said. "And when this happens to me, I cut off the art. I get back to my business. If I'm going to chase something, I may as well chase it there." Franklin Murphy, chancellor of the University of California at Los Angeles and Simon's closest friend, has said of him: "He is not interested in leaving a huge fortune. He thinks each generation should take care of its own. He has extracted his wealth from society and he intends to give it back."

Simon is a regent of the University of California and a trustee of Reed College in Portland, Oregon. Although a Republican, he has often been at odds with California's Republican Governor Ronald Reagan on university matters. He was, for example, one of the minority of regents who voted against the Reagan-supported dismissal of Dr. Clark Kerr as university chancellor, and he has publicly objected to Reagan's recommendations for budget reductions for the university

Simon is a slim six-footer with deep-set eyes and a craggy face that often bears a look of anguish at board meetings or art auctions. Intense in all that he does, he pursues his objects in commerce or in art with a vigor that exhausts his close aides. Reflective by temperament, he is prone to worry and brooding, and he tends to keep his own counsel and to guard his privacy closely. Complex, aloof, and always changing, Simon is a baffling mystery to many who encounter him. His restless energy is manifested in nervous habits, such as scratching an ankle, pulling at an ear lobe, and eating Italian caramels endlessly. Usually soft-spoken, he is reportedly capable of fearsome shouting behind closed doors when his patience runs out. Jean Fowles, whose husband sold the Duveen Gallery to Simon, was quoted in *Time* (June 4, 1965): "The thing about Norton is that he's terribly impatient with stupidity. When someone insists that 'this is a good way because we've always done it this way,' he simply can't stand it."

Norton Simon was married on February 3, 1933 to Lucille Ellis, a woman of wide-ranging intellectual and cultural interests. The Simons have two sons, Donald and Robert. Preferring entertaining at home to going out for their social life, they frequently play host to small groups of friends with common interests in art, education, or literature. Simon dislikes television and watches it rarely. His chief recreations are swimming in his home pool and reading. He works seven days a week, at home or in his office in Los Angeles or in Fullerton. He flies to the East Coast at least once a week for board meetings or other business. Estimates of Simon's personal fortune range around $100,000,000. He and his family own 27 percent of the stock of Hunt Foods & Industries.

Well-read in philosophy, particularly in existentialism, Simon is prone to the kind of introspection indicated in the following quotation from him, cited in the *Time* article: "My hostilities are usually showing. But I do get rid of my anger very rapidly. Some people are born with peace of mind. I was not. In the Dostoevskian sense, I am the suffering man. . . . I have gone through a process of reconciliation with myself. I had ulcers for perhaps thirty years, and when they were operated on, I took an introspective look at myself. I don't like to be rough; it has even been difficult being firm with people. But I feel [something] . . . constructive . . . in being firm . . . being rough . . . letting my anger express itself." Simon's way of talking about himself influences even the choice of words in the observations of others about him, as witness a quotation from his wife in the *Time* article: "He may go to bed at night intending to fly to New York in the morning, but by morning he has changed his mind. He is extremely flexible, and I think it is because he is constantly in the process of becoming."

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SIMONE, NINA

Feb. 21, 1935- Singer; composer; pianist
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"All my life I've wanted to shout out my feeling of being imprisoned," Nina Simone once told John S. Wilson in an interview for the New York *Times* (December 31, 1967). As a singer, composer, and pianist, Miss Simone has been liberating not only herself but her audiences with her gutty, uninhibited, and driving style for over a decade. Inspired by Dinah Washington and Billie Holliday and fortified with a sound classical training, Nina Simone first creates a mood and then draws her audiences into its vortex. By weaving her spells, she can hypnotize a group of any size, whether in the intimacy of a nightclub or the vastness of the Newport Jazz Festival. Whispering, moaning, murmuring, or shouting, she projects the essence of "soul music" in her unbridled performances of gospel songs, African chants, work songs, blues, show tunes, protest songs, and ballads—some of her own composition.

NINA SIMONE

Miss Simone, who repudiates the Uncle Tomism of former Negro entertainers, speaks out for civil rights and, like Joan Baez, often goads the American conscience. "When I was a child," she recalled in an interview with Edward Kosner for the New York *Post* (March 10, 1961), "nobody was ever proud of me, and my people were never proud of themselves—or of anything they'd ever done. Well, that's different now. *I'm* proud of myself and I'm proud of my music." Bolstering that pride are the many jazz awards she has won and frequent nods of approval from conductors of national and international jazz polls.

Nina Simone was born Eunice Kathleen Waymon on February 21, 1935 in Tryon, North Carolina, the sixth of eight children, all of whom were musical. One of her brothers, Carrol Waymon, is now executive director of the Human Rights Commission in San Diego County, California. Her father, John Divan Waymon, was a gardener and handyman, and her mother, Mary Kate (Irvin) Waymon was an ordained Methodist minister who worked as a housekeeper by day. Miss Simone grew up in a poverty that was complicated by the fact that she was, as she recalled for the jazz critic John S. Wilson, "the most outstandingly talented little girl in town—and I was colored." Of Tryon she said in her New York *Post* interview: "The dirt and the squalor and the *hate* there! But it's beautiful too. And I don't just mean the countryside. The people are beautiful. *All* of them. I hope to go back some day when I'm a little more confident of myself, when I can face it."

One day a piano came into the Waymon house, appearing to the child like a toy that she had always wanted without knowing it. By the age of three she was playing by ear, later improvising and transposing as the piano held fewer secrets from her. By the time she was seven she had attracted the attention of a white woman for whom her mother worked as a maid, and her mother's employer agreed to pay for piano lessons with a local teacher, a Mrs. Lawrence Mazzanovich. Aware of her pupil's extraordinary talent, Mrs. Mazzanovich continued the piano lessons free of charge when, after two years, the girl could no longer pay for them. The lessons led to recitals that were for Nina Simone a harrowing experience.

"I hated those recitals," she recalled for John S. Wilson. "At the first one, in the 'white' library, there was a big hassle about where my mother and father sat. That hurt me. Mis' Mazzie never knew how tense I was and how scared those white people made me. I was split in half. . . . Only years later, when I stopped studying and went back to improvising, I realized she had trained my fingers. When I think of what she did for me, I have to look past what I hated about the white people. She loved that music. That was all she was concerned about." Meanwhile Nina Simone was finding solace in the music of Johann Sebastian Bach, in the pianism of Hazel Scott, and the recordings of Billie Holliday.

Impressed by the success of those recitals, Mrs. Mazzanovich decided to guarantee the girl's advanced training by establishing a "Eunice Waymon Fund," maintained by members of the audience who contributed whatever they could after performances at both church and outside affairs. With that money, Nina Simone was able to attend the Allen High School for Girls in Asheville, North Carolina, where she distinguished herself both academically and in extracurricular activities as a church organist, president of the student council, pianist for the glee club, member of the choir and basketball team, and as an actress in student dramatics. When she graduated in 1950, she was valedictorian of her class.

After graduating from high school, Miss Simone attended the Juilliard School of Music in New York, where she studied piano and theory with Carl Friedberg, a teacher of many celebrated pianists. During that period her family moved to Philadelphia to be close to her, and when the money from the Waymon Fund dwindled away, she joined her family in Philadelphia. There she became an accompanist for vocal students ("nasty little kids," as she recalls) at the Arlene Smith Studio, and also gave private lessons. Using her earnings to continue her education, she studied with Vladimir Sokoloff at the Curtis Institute of Music in Philadelphia. Although her training continued to be in classical music, she had a flair for improvisation, which she developed by using spirituals and popular tunes, as well as classical music, as her taking-off point.

When, in 1954, the studio where she worked closed for the summer, Miss Simone tried to get a job in one of the local nightclubs. Finally she found one at the Midtown Bar in Atlantic City, New Jersey, for $90 a week. As is so often the case in show business, a chance incident inaugurated a turning point in her career. Under the impression that he was hiring a vocalist, the nightclub owner informed Miss Simone as she started to play the first night of her engagement that she was expected to sing. Although she had never sung alone in public before, she was compelled to try. To her amazement she was acclaimed by her audience, consisting mostly of young people and college students, a group that still represents perhaps her most faithful following. During that engagement too she changed her name from Eunice Waymon to Nina Simone, fearing that nightclub work would displease her own parents and the parents of her students. She chose the first name because in childhood she had been called "Niña," meaning "little girl," and "Simone" because it just happened to go well with it.

The enthusiastic response to her first performing job raised questions in Miss Simone's mind about continuing with the Arlene Smith studio and after a few months, she decided to devote all her attention to a show business career. She scored her first major success in 1959 with a hit record of Gershwin's "I Love You Porgy," from Porgy and Bess, inspired by the classic Billie Holliday version. Shortly thereafter, she made her New York debut at Town Hall in a concert with Horace Silver and J. J. Johnson. Reviewing the concert for the New York *Times* (September 14, 1959) John S. Wilson called attention to the fact that Miss Simone "easily held her own" in the company of two seasoned and established performers. Soon she was appearing in such nightclubs as the Village Gate, the Village Vanguard, the Embers, and the Roundtable, and she was giving concerts at such places as Town Hall, the Newport Jazz Festival, and Carnegie Hall. She also began to appear on television.

Even before she reached a secure position in the top echelons of entertainment, Miss Simone had displayed a fierce pride, intensity, and independence. In December 1960, for example, while working at the Village Gate, she helped to precipitate a court case testing the constitutionality of the regulations covering the fingerprinting of New York City cabaret employees. Writing in the New York *Post* in March 1961, Edward Kosner singled out Miss Simone as "a member of a new breed of Negro entertainer—the antithesis of the posturing 'Uncle Tom' who would do anything to win an audience's approval. . . . [While she] wants the approval of an audience desperately . . . that approval must come on *her* terms and be grounded in respect for her work." While playing at the Apollo Theatre in Harlem, whose audience is notorious as one of the most unruly in show business, she interrupted her act to deliver a scathing lecture on manners to some hecklers. Later in the same month, infuriated by a noisy audience, she walked out during a performance at the Roundtable. She not only refused to sing for the rest of her engagement but later sued the nightclub for $2,500.

In the 1960's Miss Simone's stature as a concert and nightclub entertainer has grown steadily. Since 1963 she has made many concert tours in the United States and Europe, including an enormously successful tour with comedian Bill Cosby in 1967. In August 1967, while on tour, she performed on Europe's first color television show, which was broadcast over the Eurovision network covering thirteen countries.

Although both her concert and nightclub appearances have mesmerized critics and public alike, Miss Simone unequivocally favors the concert hall. As she told Washington *Post* reporter William Rice (May 14, 1967): "I prefer concert halls. I have to get more out of myself. . . . We play to ten or fifteen thousand people in an evening and I [have] to call on every resource; I [have] to give on a huge scale. . . . . If you can establish intimacy in a concert hall you've really done something. . . . I'm not going to sing in small clubs too much any more." One of her biggest triumphs took place at the 1966 Newport Jazz Festival where she received a standing ovation from an audience of 15,000. Her achievements as a live entertainer have been matched by the success of her long-playing albums, many of which consist of recorded concerts. After recording for the Philips and Colpix labels, she signed with RCA Victor. Her best-selling albums include *Wild Is the Wind; High Priestess of Soul; Silk & Soul; Pastel Blues; I Put a Spell On You; Let It All Out;* and *Nina Simone Sings the Blues.*

During her first recording session in 1959 Nina Simone became aware of her talents as a songwriter and composer. Two of the scheduled songs were suddenly scrapped, and to fill the gap she wrote two more on the spot, although she had never before written any music. Among the fifty songs she has composed since 1959 her best known are such songs of racial protest as "Four Women," "If You Knew," "Mississippi Goddam," and "Come Ye." Perhaps the most memorable is "Four Women," which was released in 1966 as part of her hit album *Wild Is the Wind.* A bitter lament of four Negro women whose circumstances and outlook are related to subtle gradations of skin color, the song raked up a good deal of controversy, and it was banned on radio stations in Philadelphia and New York, on the grounds that it was insulting to black people.

Difficult to categorize, Nina Simone's singing style cannot be pigeonholed as jazz, popular, folk, or gospel, although elements of all of those idioms appear in her work. Her pianism is equally difficult to classify, since it bears the marks of both concert pianist and jazz musician, of Bach as much as Brubeck. The Negro poet Langston Hughes, in a syndicated column that appeared in the New York *Post* (June 29, 1962) resorted to metaphor: "Nina Simone is as different from other singers as beer is from champagne, crackers from crepes suzettes, Hulan Jack from Adam Clayton Powell, Houston from Paris." In an interview with jazz critic Leonard Feather for the New York *World Journal Tribune* (February 12, 1967) she said: "It's always been my aim to stay outside any category. That's my freedom. However, freedom, to me, is the definition of what jazz is, so I can't say that I'm not a jazz performer."

Unconcerned with categories, radio disc jockeys named Nina Simone Most Promising Singer of the Year in 1960. Again and again she has placed in the top ten performers in national and international jazz polls. In October 1966 she was honored as Woman of the Year by the Jazz at Home Club in New York City, when she became the first woman to receive the Jazz Cultural Award. In 1967 the National Association of Television and Radio Announcers designated her as Female Jazz Singer of the Year. For her contributions to fund-raising concerts she has been granted an honorary life membership in the YMCA. She is a member of ASCAP, AFTRA, and the musician's union.

Nina Simone's first marriage, to Donald Ross, ended in divorce in 1960, and on December 4, 1961 she married Andrew Benjamin Stroud, a former detective sergeant with the New York City police force.

He is now her personal manager and her partner in the Rolls Royce Music Company, the Ninandy Music Company, and Stroud Productions and Enterprises, Inc. The couple live in a three-story, nine-room house in Mount Vernon, New York with their small daughter, Lisa Celeste. Nina Simone, who was once described as looking like a "classic Nubian beauty" by John S. Wilson, is five feet six inches tall, weighs about 140 pounds, and has brown eyes and black hair. To Ralph J. Gleason, the jazz critic of the San Francisco *Chronicle* (February 27, 1968), she is "a slender, willowy woman with a huge, sad mouth and startling eyes," who, when she sings, "seems to draw upon unknown and possibly unnamable forces." When she can spare time for them Nina Simone likes to indulge in interior decorating, scuba diving, swimming, bicycling, reading, and interpretive dancing. Her social commitment is symbolized by the quotation from Albert Camus that hangs in her dressing room: "I should like to be able to love my country and still love justice."

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SINSHEIMER, ROBERT L(OUIS) (sins'hī-mər)

Feb. 5, 1920- Biophysicist; educator
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In 1957 Robert L. Sinsheimer, then professor of biophysics at Iowa State College of Agriculture and Mechanical Arts, predicted the development of a genetic chemistry that would unlock the mysteries of heredity. Today, a little over a decade later, not only has genetic chemistry become a fully recognized discipline, but through his researches at the California Institute of Technology, where he is now professor of biophysics, Sinsheimer has himself become a collaborator in one of the most momentous scientific achievements of the century—the biosynthesis of biologically active deoxyribonucleic acid (DNA), the major carrier of heredity. Sinsheimer first attracted public attention in 1959, when he discovered that the bacteriophage PhiX174 had its DNA arranged in a single rather than a double genetic strand. Continuing his exploration of that dwarf virus, he further discovered, in 1962, that its DNA also differed from classic DNA by having a ring-shaped configuration instead of the usual open-end spiral one. It was that ultramicroscopic virus with its relatively simple but unorthodox DNA core that the Nobel laureate Arthur Kornberg and the biophysicist Mehran Goulian attempted to duplicate at Stanford University. In 1967 Sinsheimer carried out the final assays that proved that they had indeed succeeded in synthesizing artificial DNA with all the "specific infectivity" of the natural PhiX174 bacteriophage.

The second of three sons, Robert Louis Sinsheimer was born to Allen S. Sinsheimer, a journalist, and Rose (Davidson) Sinsheimer on February 5, 1920. His older brother, Allen Jr., is a San Francisco lawyer with the National Labor Relations Board, and his younger brother, Richard, is a businessman in Glencoe, Illinois. Robert Sinsheimer was born in Washington, D.C., but brought up in Chicago. There, at Hyde Park High School, he worked on the student newspaper and also became an expert chess player, winning the city chess championship for his school team. Even in those early years Sinsheimer was enthusiastic about science, and, stimulated by the writings of such men as Julian Huxley and H. G. Wells, he decided on a scientific career. His choice was strongly encouraged by his high school mathematics and chemistry teachers. Following his graduation in 1937, he entered the Massachusetts Institute of Technology on a part-tuition scholarship.

As an undergraduate at MIT, Sinsheimer majored in biology. After obtaining his B.S. degree, in 1941, he stayed on at MIT to do graduate work in biophysics and earned his M.Sc. degree in 1942. It was during the course of his graduate study that Sinsheimer first became interested in the problems of viral nucleic acids. His investigations in that subject, however, were interrupted by war-oriented work from 1942 to 1946 in the United States Office of Scientific Research and Development as a civilian staff member. In that post he worked on the design, development, and testing of airborne radar at the MIT radiation laboratory and contributed sections to two books on radar engineering and radar navigation. After the war he turned his attention exclusively to biophysics, and from 1946 to 1948 he finished his doctoral requirements while a predoctoral fellow of the American Cancer Society. He was awarded his Ph.D. degree from MIT in 1948.

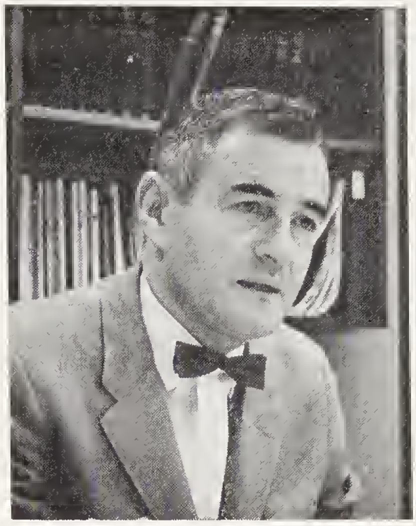
For one year longer, Sinsheimer remained at MIT as a research associate in biology, carrying out initial studies on the chemical and physical properties of nucleic acids and on the effects of ultraviolet radiation on biologic systems—two areas to which he would later make significant contributions. Then, in 1949, he accepted a position as associate professor in biophysics with the department of physics of Iowa State College, where he was made full professor in 1955. At Iowa, Sinsheimer conducted extensive research in ultraviolet microscopy and the photochemistry of viral nucleic acids. In 1953, while still an associate professor at Iowa State, he spent six months as a visiting senior research fellow in the Caltech biology division, and in 1957, having decided to concentrate wholly on viral research, he returned to Caltech as professor of biophysics. Within two years of his move to Caltech, Sinsheimer had made his startling discovery of single-stranded DNA.

The finding of single-strand DNA was one of those serendipitous discoveries that so often mark important scientific advancements. In 1953 James D. Watson and F. H. C. Crick proposed a molecular structure for DNA consisting of a double-stranded ladder intertwined in a double helix. They postulated that the unwinding of those strands and their separation during reproduction would permit each to serve as template for the formation of the missing complementary strand, thus forming a new double-stranded structure. By 1958 all the DNA that had so far been isolated conformed to that structure, and it was accepted as the natural configuration of DNA. At the same time, as scientists worked to decipher the genetic chemistry of the nucleic acids, many felt that the clearest observations could be made by studying viruses, which were small and possessed simpler genetic cores than larger structures. Consequently, one of the first tasks Sinsheimer and his colleagues at Caltech undertook was to collect a series of viruses and begin examination of their physicochemical characteristics. In the process they discovered that the dwarf virus PhiX174 apparently had a DNA structure radically different from the Watson-Crick model in that it contained only one genetic strand.

A cautious investigator, Sinsheimer first reacted to that possibility with disbelief. It was, he wrote, "about as unexpected as it would be to find a unicorn in the ruminant section of the zoo" (*Scientific American,* July 1962). Nevertheless, all the chemical tests confirmed the initial data: PhiX174 contained DNA with a molecular weight of 7,700,000 or only one-fourth to one-fifth the molecular weight of previously isolated DNA; its ultraviolet absorption differed from that of other DNA; it was more rapidly degraded by enzymatic action and reacted more readily with formaldehyde than other DNA; and most important of all, the ratio of its protein bases—adenine, thymine, guanine, and cytosine—was not compatible with the presence of complementary strands. Having carefully established his data, Sinsheimer published his findings in 1959, one year after the initial discovery.

Before Sinsheimer began his research, there had been no indication that PhiX174, first isolated in France during the late 1930's, differed essentially from other dwarf viruses. Its cryptic name is an abbreviation of its viral classification: Phi is the Greek letter that begins the word phage (short for bacteriophage or bacterial virus), X stands for the subgroup 10 to which it belongs, and 174 is its serial number in this subgroup. It is among the smallest of the viruses, being made up of a small DNA molecule enveloped in a protein sheath. Its natural prey is the intestinal bacteria *Escherichia coli,* and once inside the host cell it reproduces hundreds of its kind within twenty minutes, as do other viruses. Since Sinsheimer's discovery, however, it has become one of the most thoroughly studied phages today, for although Sinsheimer has worked with other viruses, including the tobacco mosaic virus, bacteriophage MS2, and polyoma, most of his investigations over the past ten years have been with PhiX174.

The next significant discovery pertinent to PhiX174 resulted from attempts to determine the protein base composition of the genetic strand ends. Unable to find any free ends at all, Sinsheimer postulated that its DNA had a ring-shaped configuration and proved it by using ultracentrifugal techniques. In 1962 he reported that second deviation from the norm exhibited by PhiX174, although the full import of the shaping was still a mystery. Since then other viruses have been discovered with ringed DNA, notably polyoma, a virus that causes cancer in animals. However, polyoma contains double-stranded DNA and therefore represents a more complex structure than PhiX174, which remains the prototype of its kind.


ROBERT L. SINSHEIMER

As Sinsheimer advanced in his understanding of PhiX174, he developed increasingly specific techniques for the isolation and purification of that virus and its nucleotides—tests that were to prove invaluable to the Stanford team in their synthesis of DNA. He found that once PhiX174 DNA entered the host, it quickly converted to a double-strand replicate form that produced other double-stranded forms with eventual conservative reformation of the single-stranded ring of the wild virus. The replicate form was also infectious. Through improved techniques, it was also possible to obtain electron microphotographs showing direct evidence of the ring structure, and to localize the "beads" along the genetic strand, which in PhiX174 consists of 5,500 nucleotide units representing five to six known genes. PhiX174 proved to be an ideal source for the DNA template needed by Kronberg and Goulian in their experiment. It was a well-studied, simple virus with a single-stranded DNA molecule and only five to six genes, which considerably simplified the ordering of the genetic code name. Moreover, the tests developed by Sinsheimer were sufficiently sensitive and specific to insure absence of ambiguity in determining the purity and infectiousness of the synthetic DNA, if the experiment worked.

In the early stages of the experiment Goulian spent some time at Caltech learning to culture enough PhiX174 to produce the required amount of DNA. Later, particularly in the final critical three and a half months, the Stanford team kept close contact with Sinsheimer at Caltech. At Stanford, the synthetic molecules were especially weighted to permit centrifugal separation of the copied molecules from the originals. Once settled out, samples were packed in ice and sent to Sinsheimer for biological assay. Both the initial mirror images and the subsequent, exact replicas of the original DNA proved fully infectious. In the presence of *Escherichia coli,* they infested the host cell, replicated, and destroyed the host with release of completely formed, protein-sheathed progeny that were indistinguishable from the original wild PhiX174 phage. By September 1967 the research team had submitted their report to the National Academy of Sciences, which published the paper in the December 1967 issue of its *Proceedings.* On December 14, Kornberg and Goulian held a press conference and, speaking for themselves and for Sinsheimer, announced their findings to the general public.

When interviewed by Lee Austin of the Los Angeles *Times* (December 21, 1967), Sinsheimer noted, with characteristic modesty, that while the in vitro synthesis of active DNA seemed a surprise to the nonscientific world, to scientists it represented the inevitable culmination of many experiments by many investigators. At the same time, he expressed a more conservative view of the accomplishment than that of those who felt that the team had created "life in a test tube." In his opinion, a virus is not a form of life, since it does not show biological activity until it has infested the host cell. He also went on to say that what was actually accomplished was not creation of DNA but the copying of DNA already present, and *that* only with the aid of an enzyme catalyst. However, he added that it was just a matter of time before a "second Genesis" would be achieved, namely the true creation of life without a catalyst.

While Sinsheimer may be reserved about his own work, he is outspoken about the scientist's responsibility to the general public. In an article published in the *Bulletin of the Atomic Scientists* (February 1967) he wrote that it is the moral obligation of the scientists to "foretell and forewarn" the people of the strains that scientific advances will place on social institutions. Sinsheimer himself has not hesitated to point out the tremendous effects that the synthesis of DNA will have not only in the prevention of inheritable and viral diseases, but in the more sensational aspects of heredity control as well. Although he feels that man has yet to develop the wisdom to use science responsibly, he is determined to carry on his researches.

Dr. Sinsheimer is the author or coauthor of over 100 scientific papers; has written one book, *The Book of Life* (Addison-Wesley, 1967); and has contributed to several other books. Until mid-1966 he served on the editorial board of the *Journal of Molecular Biology,* and he is a member of several professional organizations, including the American Academy of Arts and Science, the American Society of Biological Chemists, the Biophysical Society, the Radiation Research Society, and the American Association for the Advancement of Science. In 1967 Sinsheimer was elected to the National Academy of Science.

On August 8, 1943 Sinsheimer married Flora Joan Hirsch of Chicago, who at the time was a student nurse. They have three children: a married daughter, Lois June Wickstrom; another daughter, Kathy Jean; and a son, Roger Allen. In the scanty free time that Sinsheimer can spare from his work, he enjoys photography, hiking, and camping with his family. Trim and atheletic in appearance, he is of medium height and weight. He has a calm, unassuming manner, and during the excitement generated by the historic breakthrough he retained his humor and sense of balance, commenting on the publicity: "I'm sure it will pass."

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American Men of Science 11th ed (1967)

SMOTHERS, DICK

Nov. 20, 1939- Comedian; singer
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In the world of show business the term "comedy team" has traditionally connoted the pairing of opposites: sane husband and nitwit wife (George Burns and Gracie Allen), clever con man and ineffectual innocent (Bud Abbott and Lou Costello). Since 1959, when they launched their careers as folk-singing comedians, Dick and Tom Smothers have provided an apt illustration of that concept, projecting in their act such disparate images that if it were not for the fact that they have a salient physical characteristic in common—both are jug-eared—audiences might find it difficult to believe that, as their billing proclaims, they are brothers.

Wherever they perform, in nightclubs and concert halls, in their recordings, and on television, Tom comes across as a childlike demon with a penchant for nonsequiturs who delights in creating verbal chaos, while Dick emerges as a level-headed, sweetly reasonable spokesman for sanity—who struggles to repair the damage done by his partner. In comedians' parlance, Dick is the "straight man," without whose calming counterpoint the madcap humor of Tom would lose much of its impact. As a team, they have advanced in less than ten years to a prominent position in all the entertainment media except legitimate drama and motion pictures, which they have not yet tried. Their Sunday night CBS-TV show, *The Smothers Brothers Comedy Hour,* is among the most popular programs of its kind.

Richard Smothers was born on November 20, 1939, in the hospital at Fort Jay, an Army post on Governors Island in the Bay of New York, where his father, Major Thomas Bolyn Smothers Jr., was stationed at the time. Two years later Major Smothers was assigned to the Philippines, and his family accompanied him there. Following the outbreak of World War II, Mrs. Smothers and the children (Dick; his older brother, Tom; and a younger sister, Sherry) were evacuated to the United States. They settled in Redondo Beach, California, which had been Mrs. Smothers' hometown before her marriage. Word soon reached them that Major Smothers had been captured on Bataan and had subsequently died aboard a prisoner-of-war ship en route to Japan.

In reply to questions about his childhood, Dick Smothers is unusually candid. "I think now that it wasn't so bad, but it was hell when I was in it," he recently told Rollie Hochstein in an interview for an article in *Good Housekeeping* (February 1968), adding that, as youngsters, he and his brother "ran pretty wild." On returning to California, their mother, Mrs. Ruth Smothers, had taken a job in an aircraft plant, of necessity leaving her children for long stretches in the care of relatives. She also remarried —three times, according to Hochstein, although other sources indicate that the number may have been as high as five—and the presence of stepfathers in Dick's young life perhaps accounts for the harshness of his references to those early years.

He attended four elementary schools and, with his brother, was enrolled for a short while in a West Coast military academy. Both graduated from Redondo Beach Union High School. Tom, who is two years older, finished first and went on to San Jose State College. In the fall of 1957 Dick joined him as a student there, majoring in business administration. He worked his way through by rising daily at dawn to make deliveries for a "chiliburger" concern. Once the deliveries were made, he spent his remaining hours on the job stirring large vats of roquefort cheese salad dressing.

At the urging of his brother, Dick learned to play the double bass, thus qualifying for inclusion in a vocal-instrumental group that Tom had organized. Calling themselves the Casual Quintet, they entered several amateur talent contests, performed at fraternity parties, and were eventually booked to appear at a rathskeller, the Kerosene Club, which catered to the local college crowd. Their salary was reportedly something under $7 a night; they could, however, eat their fill of peanuts and drink their fill of beer. Before disbanding, the Casual Quintet recorded an album of folk songs for Aladdin Records. It was a serious effort, as the element of satire had not yet been introduced into the Smothers brothers' approach.

By April 1959, when they opened at the Purple Onion, a nightclub in the North Beach area of San Francisco, Dick and Tom were fronting a trio rather than a quintet. A flamenco dancer was supposed to be the headliner on the bill with them at the Purple Onion, but, at the last minute, a twisted ankle prevented him from going on. The distraught management welcomed Tom's suggestion that his trio lengthen its prescribed turn to compensate for the dancer's absence. With a limited repertoire of songs, the Smothers brothers and their cohort had to resort to talk, and it was their improvisational banter that the audience relished as much as their music. The trio's engagement, slated to run two weeks, was extended to a record-breaking thirty-six.

The next year the Smothers brothers decided to try their luck alone and in November 1960 played their first outing as a duo at the Limelight in Aspen, Colorado. A few months later they were successfully ensconced at the Blue Angel in New York City, famed during its heyday as an incubator for newly discovered talent. Writing in the New York *Times* (May 30, 1961), Robert Shelton described Dick and Tom as "a pair of tart-tongued singing comedians" and admired the wide range of their satire and the variety of devices, musical as well as purely comedic, that they used to implement it.

Jack Paar, himself a promoter of "new faces," caught the Smothers brothers' act at the Blue Angel and immediately signed them to do a guest shot on *The Tonight Show,* the television program he was then hosting for the National Broadcasting Company. That appearance constituted their first really big break. Admitting that an analysis of the comedians' peculiar charm was beyond him, Paar told them, "I don't know what it is you fellows have, but whatever it is, no one will ever be able to steal it from you."

DICK SMOTHERS

In follow-the-leader fashion, other TV entrepreneurs took their cue from Paar, and the Smothers brothers were soon enlivening variety hours on all three networks. They sang their fractured folk songs on *The Steve Allen Show, The Garry Moore Show, The Andy Williams Show, The Ed Sullivan Show, The Jack Benny Show,* and *The Judy Garland Show. Burke's Law,* the detective series starring Gene Barry, afforded them a momentary change of pace. In the episode aired on November 11, 1964, they portrayed a couple of eccentric millionaires. When presentation of the 1965 Academy Awards was telecast over ABC, the Smothers brothers sang "Cat Ballou," a nominee for Best Song honors.

Besides their many TV chores (some sixty guest-star stints in less than five years), Dick and Tom were kept busy by engagements in the concert field. Because of the response to their brand of humor among college students, the Smothers brothers' road tours consisted of a good deal of campus-hopping. Interspersed among the one-night stands aimed primarily at the young were more formal concert dates, such as their two at Carnegie Hall, the first on May 15, 1964, the second on February 14, 1965. The latter drew a capacity crowd. In April 1965 the eight performances they gave at Melodyland in Anaheim, California chalked up a gross of over $100,000, the largest in the history of theatre-in-the-round.

On the evening of Friday, September 17, 1965, approximately 35,000,000 viewers tuned in to the première of a television series entitled *The Smothers Brothers Show.* That fast start in the ratings derby was duly recorded by the Nielsen audience measurement survey, but its significance was short-lived. Within a few weeks it became evident that the size of the program's audience was on the wane. From the outset the reaction of the critics had been almost unanimously negative. "An incredible mish-mash" was Bob Williams' verdict in the New York *Post* (September 20, 1965), and *Variety*'s reviewer (September 22, 1965) concurred: "All those pre-season reports about CBS-TV's trouble with the Smothers Brothers series now look justified. . . . The opener was a trifle . . . strictly for the seven-year-olds."

The half-hour situation comedy cast Dick and Tom in a fey version of their real-life roles, as brothers who were, respectively, an earthling and an angel. When the show expired at the end of the season, nobody was surprised, least of all the Smothers brothers themselves. Like the majority of critics, they had been unhappy with the program. As Dick explained to Leslie Raddatz of *TV Guide* (February 5, 1966), the basic format proposed by Four Star Television, the packagers of the series, had intrigued them. It was not until after production had begun that disillusion set in.

Saddled with scripts that they considered "too gimmicky and full of old jokes" and plagued by a lack of rapport with Phil Sharp, the producer of the series, whose concept of comedy differed radically from theirs, the Smothers brothers felt frustrated and insecure. Tom developed an ulcer; Dick grew depressed and discouraged. The eventual replacement of Sharp by Fred de Cordova, while it helped matters, could not dispel the aura of failure that had already attached itself to the project. Cleveland Amory was perhaps the only critic who took the trouble to acknowledge that, with a new man at the helm, the show had improved. In the February 26, 1966 issue of *TV Guide* he wrote: ". . . it has changed, under different producers, from the funny-funny to the character-funny, and it is now much better."

In the fall of 1966, not too many months after the demise of their first series, the Smothers brothers were entrusted with a second. Foreseeing the need of a mid-season substitute for *The Garry Moore Show*, which had fared poorly as a Sunday night rival to *Bonanza*, the Columbia Broadcasting System hired Dick and Tom to co-host a weekly variety show. Within the television industry it was generally thought that *The Smothers Brothers Comedy Hour* would not stand much of a chance, that it would follow in the ill-fated footsteps of its predecessors and go down to defeat in the ratings war with the horsemen of the Ponderosa.

The viewing public—and the critics—decreed otherwise. On Sunday, February 5, 1967, the unveiling of *The Smothers Brothers Comedy Hour* attracted a 36 percent share of the available audience, as opposed to *Bonanza's* 26 percent. The comedians had outdrawn the cowboys, and the following week they triumphed over the Cartwright clan again. The critical percentages were also in Dick and Tom's favor. Commenting on the première, George Gent of the New York *Times* (February 6, 1967) observed that they had been "at their best" and congratulated the producers, Saul Ilson and Ernest Chambers, on having had "the good sense to leave two of the funniest young men around to their own devices." In the fall of 1968 *The Smothers Brothers Comedy Hour* began its third season on CBS-TV, its tenure marred solely by a recurring battle with network censors over the stars' choice of targets for satire.

Dick Smothers is five feet nine inches tall and weighs around 165 pounds. He has brown hair and brown eyes and, at the moment, a mustache. He is married to the former Linda Miller, whom he met in September 1959, when she came with a party of friends to the Kerosene Club in San Jose. They were wed a month later—on Halloween—and now have three children: Susan, Dickie Jr., and Steven. They live in Woodland Hills, a suburb of Los Angeles, in a relatively simple manner, with few of the glamorous trappings that ordinarily accrue when the head of the household is a television star. Dick's commitment to performing is not so strong as his brother's. He has said that ten years hence he may be out of show business altogether and promoting automobile races, or back in school completing his education. His hobby is collecting cars, and the favorite among his acquisitions is a 1956 Porsche Speedster.

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SMOTHERS, TOM

Feb. 2, 1937- Comedian; singer
Address: b. Kragen, Smothers and Fritz, Inc., 260 S. Beverly Dr., Beverly Hills, Calif. 94712; c/o CBS-TV, 51 W. 52d St., New York 10019

If, as some critics contend, television humor is growing up—shedding a few of the self-imposed taboos and relating to the younger generation, which wants even comedians to "tell it like it is"—a measure of the credit for its belated coming of age should go to Tom Smothers. Viewers who feel that the success of CBS-TV's *The Smothers Brothers Comedy Hour* is a heartening sign that the TV wasteland can still be reclaimed owe him a considerable debt of gratitude, for the breezy irreverence and scathing topicality that are the hallmarks of the series reflect, to a large extent, his personal predilections.

Since April 1967, when it became known that Tom Smothers had tangled with network censors over a question of taste, the public has been obliged to look at him as a quixotic crusader against conformity, disdainful of "dumb, say-nothing skits," determined to subvert any efforts on the part of the television Establishment to make him and his brother Dick remove the sting from their satirical gibes. Then, too, Tom is firmly convinced that "the issues of the time have to show up in entertainment." On *The Smothers Brothers Comedy Hour* they invariably do.

Thomas Bolyn Smothers 3d was born on February 2, 1937 on Governors Island, New York City, the oldest of the three children of Major Thomas Bolyn Smothers Jr. and his wife, Ruth Smothers. Major Smothers, a West Point graduate, was then stationed at Fort Jay on Governors Island. By 1940, when the major was transferred to the Philippine Islands, Tom had acquired a brother, Dick, and a sister, Sherry.

The bombs that fell on Pearl Harbor on the morning of December 7, 1941 signaled the start of World War II—and the end of anything resembling normal family life for the three Smothers children. Along with other dependents of Manila-based military personnel, they and their mother were sent home as soon as transport could be arranged. Major Smothers stayed behind to fight. A short while later he was taken prisoner and put on a ship bound for Japan. Internment awaited him there, but he died before the vessel reached its destination.

Fatherless at the age of five, Tom also lacked the attention of a full-time mother, because after their return to the United States, Mrs. Smothers had gone to work in an airplane factory. The boy soon earned a reputation as a pint-sized heller. Finding kindergarten distasteful, he became a chronic truant, preferring the company of a pet chicken named Brownie. Her memory prodded by Burt Prelutsky for an article in *TV Guide* (June 10, 1967), Mrs. Smothers has recalled that one of his childhood pranks was to persuade his brother and sister that the local cemetery would be an ideal site for a picnic: they could eat off the tombstones. He was, according to her, "the biggest bunch of trouble." A different picture of their early life emerged from the words of Dick Smothers as quoted by Betty Rollin in *Look* (June 13, 1967): "Even when we were kids, Tommy always took care of everything. Our mother got married five times, and she was sick a lot, and he had the weight of all the problems."

If asked to name the elementary school that they attended in their hometown of Redondo Beach, California, the Smothers brothers would probably be vague, since they were pupils at several. It is a matter of record that both graduated from the Redondo Beach Union High School, and that the next stop on their academic route was San Jose State College. Tom, who is Dick's senior by two years, was the first to enroll there.

Advertising was his major subject, and Delta Upsilon was his social fraternity. The latter proved a poor choice for him. As a pledge, he had to perform his share of the menial chores traditionally foisted on freshmen who aspire to membership in a Greek-letter organization. Mowing the fraternity house lawn was one of his duties, but playing the satirist was not, and some of his "brothers" were affronted by the sharp parodies of Panhellenic life that, unbidden, he acted out for their amusement. The chilly reception accorded his antics prompted him to shift his allegiance from Delta Upsilon to Phi Sigma Kappa, which reportedly "loved him."

TOM SMOTHERS

The two and a half years that Tom spent at San Jose State College were crowded with extracurricular activities: he was an athlete, a cheerleader, the fraternity cook, and, since he could strum the guitar and sing, an ever-welcome guest at parties. Aware of his fellow students' mounting enthusiasm for folk music, he recruited four mellow-voiced associates to form with him a vocal group, which he dubbed the Casual Quintet. His brother Dick was among those whose talent he enlisted. To justify his participation further, Tom taught him how to play the double bass.

The Casual Quintet began by seeking an audience within the local college community. Their first formal appearance took place at a freshman mixer dance where, during an intermission, they sang two songs, "It's a Sin to Tell a Lie" and "I Should Have Told You." Before long they were in sufficient demand as entertainers to warrant a booking off-campus at the Kerosene Club. Then, in April 1959, by which time the quintet had dwindled to a trio, they began an engagement at the Purple Onion in San Francisco. On their opening night, as if in emulation of those backstage sagas once so dear to Hollywood's heart, an accident befell the star of the show, and to fill the resultant gap in the bill, Tom volunteered his trio's services.

To fill the extra time in the spotlight, Tom, whose clowning instincts had never been very far beneath the surface, devised a novel manner of speaking to his partners between numbers. Slowly but surely, the Purple Onion's patrons got the message—that here was a folk-singing team with a difference: they were funny. Later, as customers gathered round the trio to offer congratulations, several admitted to Tom that, at the outset, they had had misgivings. The reason had been his deliberately halting delivery, which a perceptive critic subsequently likened to "the speech pattern of a frightened tenth-grader giving a memorized talk at a Kiwanis meeting."

People were soon flocking to the Purple Onion, and the trio's stand stretched from the two weeks of the original contract to a phenomenal run of nine consecutive months. The success of their San Francisco engagement led to an exclusive deal with Mercury Records and the eventual transformation of the act into a family affair. By the fall of 1960 the trio had shrunk to a duo consisting of Dick and Tom, and the routine that was to serve as their stock in trade had begun to evolve. The Limelight in Aspen, Colorado was the scene of the Smothers brothers' nightclub debut as a two-man team. Then the talent coordinator at New York's Blue Angel, needing a quick replacement for an act that had canceled out, summoned them eastward.

Comedian Pat Harrington Jr. was immensely helpful to the Smothers brothers in negotiating their transition from nightclubs to TV. He visited the Blue Angel while Tom and Dick were appearing there, and, impressed by their unusual blend of folk singing and verbal slapstick, brought them to the attention of television host Jack Paar, whose *Tonight Show* on NBC-TV had already helped to pave the way to stardom for Carol Burnett and others. It accomplished the same purpose for the Smothers brothers. In the wake of their exposure on the Paar program, Steve Allen snapped them up for guest shots (fourteen in all) on his series; Garry Moore was another who employed them in several segments of his weekly variety show. There were occasional hour specials, too, such as Bing Crosby's, aired over ABC-TV on May 14, 1962, when the Smothers brothers, along with Bob Hope, Edie Adams, and clarinetist Pete Fountain, joined him in taking a lighthearted look at the uses to which Americans put their leisure time.

When they were not facing television cameras, Tom and Dick were on the road. Thanks to TV, they were able to command salaries of $5,000 a night for concerts and up to $10,000 a week in supper clubs. It has been estimated that in four years they played more than 200 sold-out concert dates, many of them on college campuses. Then, in 1965, a respite from the rigors of near-constant travel arrived in the form of an invitation to star in their own TV series, a situation comedy that would be filmed in Hollywood under the auspices of Four Star Television and would be called *The Smothers Brothers Show*.

The enterprise had a propitious inception. Six months before its official launching, certain members of the press were allowed a peek at the pilot film, and after the preview the representative of *Newsweek* (March 1, 1965) wrote that Tom and Dick were a fairly safe bet to become "fixtures of the U.S. home . . . it may succeed simply because of the brothers' peculiar appeal." The validity of his prediction was borne out just after the première of the show on September 17, 1965, when Nielsen's thirty-city sampling of audience preferences revealed that besides being the top new show, it ranked fourth in popularity among all the programs seen in prime time.

Almost unanimously, however, television critics rejected the contrived nature of the series' premise, which had Dick portray a young executive and Tom the bumbling ghost of his brother. Viewers soon tired of the show and its rating strength ebbed. Fifty CBS-TV network affiliates that had refused to carry the program at all, patted themselves smugly on the back.

Fully aware of the flaws in their filmed series, the Smothers brothers struggled to have them corrected. In their attempt, they antagonized the old comedy hands at Four Star who were reluctant to deviate from the formula (symbolized best, perhaps, by the laugh track) that had sustained them in the past. Tom, who is said to have suffered more than Dick during that period, developed stomach ulcers.

The television industry's prophets of doom, who, from the moment *The Smothers Brothers Show* entered production, had been sounding its death knell, were not disappointed. But Tom and Dick were only briefly absent from the nation's home screens. On November 6, 1966 they turned up again, as Tweedledum and Tweedledee, in an adaptation of *Alice Through the Looking Glass*. Also prominently cast in the NBC-TV color special were Jimmy Durante, Nanette Fabray, Agnes Moorehead, and Ricardo Montalban. Jack Gould of the New York *Times* (November 7, 1966) called it "a delightful musical spectacle" and applauded the way in which it "accented the spirit of the Lewis Carroll classic."

On Sunday, February 5, 1967, the Smothers brothers returned to CBS-TV in a weekly series. This second time around, unencumbered by a situation-comedy format and permitted to be their low-key selves, they triumphed. Since then, the only cloud on the horizon has been the stiff-necked attitude of the network. Although happy to have such a solid hit on its hands, CBS would prefer that Tom and Dick blunt some of their satirical barbs. On three well-publicized occasions, drastic cuts have been made by the CBS department of program practices. To each deletion, Tom has reacted violently. "It's a real infringement of our creative rights," he complained when, in April 1967, a sketch written by Elaine May encountered the censors' objection and was eliminated from the show. In September of 1967 he took issue with the scissoring of a stanza from Pete Seeger's antiwar ballad "Waist Deep in the Big Muddy." Most recently his ire was aroused when a seven-and-a-half minute segment that featured Harry Belafonte singing "Lord, Lord, Don't Stop the Carnival" against a background of film clips of the Democratic National Convention was edited out of *The Smothers Brothers Comedy Hour* two days before its scheduled showing.

Since 1964 the American Cancer Society has been the recipient of proceeds from the sale of souvenir programs at concerts given by the Smothers brothers; thus far, the society has benefited to the amount of over $19,000. Between television seasons in 1968 Tom coproduced, with George A. Sunga, *The Summer Brothers Smothers Show*, which starred country-style vocalist Glen Campbell. With Ken Kragen and Ken Fritz, his personal managers, Tom recently formed a production company and is the chairman of its board of directors.

Tom Smothers is five feet nine inches tall, weighs about 150 pounds, and has blond hair. One of his eyes is startlingly blue, the other just as startlingly green. His ears protrude; rather like inflated parentheses, they flank a somewhat long face that, as Judy Stone noted in the New York *Times* (April 16, 1967), "crumples easily" when he is on stage "into funny frustration." Because of his ulcers, he subsists on a bland diet, habitually taking avocado sandwiches to work with him in the sort of lunchbox that a schoolboy might carry: it is boldly stenciled with the words "Battle Kit" and ornamented with illustrations of World War II carnage. His true feelings are exemplified by a poster that hangs on the wall in his pier-side apartment at Marina del Rey; it reads: "War is not healthy for children and other living things."

Tom Smothers was married in 1963 to Stephanie Green, who had been a member of his cheerleading squad at San Jose State College. They were divorced in March 1967. They have one son, Thomas Bolyn Smothers 4th. Tom and his brother are fond of automobiles and motorcycles. Their hobby was discussed by Wesley S. Griswold in an article entitled "The Smothers Brothers, Crazy for Wheels" in *Popular Science* (February 1966). Also a boating enthusiast, Tom owns a thirty-foot sloop.

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SPRINGER, AXEL (CAESAR)

May 2, 1912- West German publisher
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AXEL SPRINGER

One of the most powerful—and most controversial —men on the continent of Europe is the West German press lord Axel Springer, who in the years that followed World War II built up a publishing empire of a scope unprecedented in German history. His newspapers, including the popular *Bild Zeitung* and the prestigious *Die Welt*, account for over 30 percent of the daily and nearly 90 percent of the Sunday circulation in West Germany. Although he is noted for his anti-Nazi record and his policy of friendship toward Israel and world Jewry, he has been under attack in recent years for his strident nationalism and anti-Communism and for his power over public opinion. Radical students have made the slogan "Dispossess Springer!" the battle-cry of their violent demonstrations in 1967 and 1968.

Axel Caesar Springer was born on May 2, 1912 in Altona, a suburb of Hamburg, the son of Hinrich and Ottilie Springer. His father, who died in 1949, was a partner—and after 1918 sole owner— of the small but esteemed printing and publishing firm of Hammerich and Lesser, which had been founded in 1799. The firm published, among other things, the suburban newspaper *Altonaer Nachrichten*, with a circulation of about 11,000. The dominant influence on Axel Springer appears to have been his mother, a woman well versed in literature and art. In his youth, Springer harbored ambitions to be a singer and a theatrical director, but he soon developed an interest in printing and publishing. He has recalled that the *Hamburger Fremdenblatt*, Hamburg's leading newspaper at the time, was a major inspiration to him in his early years.

After attending the Altona Realgymnasium (sources do not indicate whether he completed his studies there), Springer served as an apprentice with the Schroeder paper factory, where he was trained in business and the technical aspects of printing. In the early 1930's he worked for the Hamburg branch of the Wolff Telegrafenbüro, a news agency, and served as a reporter on several small suburban newspapers, including the *Hamburg-Bergedorfer Zeitung*. In 1934 he joined his father's newspaper as sports and economics editor, and in 1937 he became associate editor. Apparently because of their liberal views and their failure to conform to Nazi standards, the Springers were forced by the Propaganda Ministry to sell the paper in 1941. Exempted from the draft because he suffered from diabetes and a respiratory ailment, Springer remained with his father in the printing business, where they published technical and scientific books, business sales manuals, and inexpensive novels. They also secretly reprinted works of Thomas Mann, Heinrich Heine, and other forbidden authors and placed those books in storage until after the war.

Although the Springer printing plant was destroyed in a British bombing raid shortly before the end of the war, the Springers salvaged some of their equipment and reopened their business in an abandoned air raid shelter near Hamburg's night life district. Unable to obtain a newspaper franchise, since the British occupation authorities granted these only to political parties, Springer managed in late 1945 to obtain a magazine license that enabled him to embark on his first independent publishing venture, the monthly *Nordwestdeutsche Hefte*. The magazine, which began to appear in early 1946, featured reprints of selected radio talks. It was at first moderately successful, but in 1948, after its circulation had declined, Springer withdrew it from publication.

Springer's second magazine, the weekly *Hör Zu!*, featured radio (and later television) schedules and served as a popular family magazine. It included, among other features, a letters-to-the-editor section. First published in December 1946, it attained a circulation of about 250,000 within a year. In 1947 Springer was cofounder of the popular women's magazine *Constanze*, but he later relinquished his interest in it to his partner. *Kristall*, a high-quality biweekly illustrated magazine intended for a limited readership, was launched by Springer in mid-1948 and ceased publication in 1967. These early publishing ventures were financed in part by the sale of the books that had been printed in the Springer plant during the war.

When the British turned over the licensing of publications to the Hamburg state government in the summer of 1948, Springer became the first to obtain a private newspaper license, and in October of that year he began to publish the evening daily, *Hamburger Abendblatt*. To win a mass readership, the paper launched a vast promotional effort. It sponsored contests, instituted a safe-driver campaign, distributed floral bouquets to housewives, and made a horse-drawn bridal coach available to newly married couples. The newspaper's slogan "Seid nett zu einander!" ("Be nice to each other!") was Springer's antidote to events of the recent past. The *Abendblatt* soon held its own against its competitors, and within two years it was the largest newspaper in Hamburg. In 1954 the *Abendblatt* acquired the title of the old *Fremdenblatt* as its subtitle, after its heirs had tried in vain to revive it.

In July 1952 Springer launched *Bild Zeitung*, an illustrated tabloid modeled on British and Scandinavian newspapers. Intended for mass consumption, *Bild* is written in simple language, with an emphasis on photographs. At first it concentrated on human interest, but in later years it placed more emphasis on stories of sex and violence, with lurid headlines. Its circulation of 4,500,000 in 1968 is the highest of any newspaper in Western Europe. Replying to critics who point to its lack of sophistication, Springer maintains that it reflects the outlook of the average man, and he insists that if there had been a similar paper during the Weimar period, Hitler never would have come to power. A separate Sunday version of the paper, entitled *Bild am Sonntag*, began publication in 1956. Its circulation exceeded 2,600,000 in 1968.

In September 1953 Springer acquired for an estimated $850,000 the high-quality daily *Die Welt*, which had been published since 1946 by British occupation authorities. The British High Commissioner reportedly chose Springer from among seventeen bidders because of his liberal, pro-British views, and because of his solvency. Springer received 75 percent of the stock in the newspaper; the remainder reverted to the Welt Foundation, which had been established by the British for the promotion of journalism research. Catering to the educated classes, *Die Welt* ranks second in quality only to the *Frankfurter Allgemeine Zeitung* among West German newspapers. It is published in five editions, including an overseas airmail edition and it has a biweekly literary supplement. Its circulation was about 250,000 in 1968. Along with *Die Welt*, Springer also acquired the affiliated weekend paper *Welt am Sonntag* and the weekly feature newspaper *Das Neue Blatt*. The transaction made Springer the largest newspaper publisher in West Germany. Springer has said that while *Bild Zeitung* represents "the electors," *Die Welt* represents "the elected."

Having already obtained permission from West Berlin authorities to print *Bild Zeitung* and *Die Welt* in that city, Springer gained a further foothold in the Berlin publishing business in 1956, when he acquired 26 percent of the stock in the Ullstein Verlag, a Jewish firm, which had flourished in the pre-Hitler era. His holdings in the Ullstein enterprise increased to 93 percent in 1960. The transaction brought him in control of two of West Berlin's leading dailies, *BZ* (Berliner Zeitung) and *Berliner Morgenpost* with 1968 circulation figures of 320,000 and 225,000, respectively. In addition, Springer acquired the Ullstein book-publishing enterprises, including the Propyläen-Verlag, famous for its monumental historical works; and several trade publications, among them the architectural journal *Bauwelt*.

In 1964 Springer further rounded out his press empire by acquiring a 60 percent interest in the Düsseldorf tabloid *Mittag*, which ceased publication in September 1967. In July 1965 he acquired *Bravo*, an illustrated journal for teen-agers, published by the Kindler and Schiemeyer Verlag, and in 1966 he began to publish *Kicker*, which became the largest sports newspaper in West Germany. In 1967 he added *Eltern*, a magazine for parents, and *Twen*, another periodical for teen-agers, to his publications, and in the spring of 1968 he founded *Jasmin*, a sophisticated magazine for women.

Until 1958, Axel Springer had generally been considered a liberal and internationalist, who favored nuclear disarmament and the building of bridges to the East. One English acquaintance has recalled him as "almost a pacifist" in the early 1950's. Springer's metamorphosis seems to have begun on New Year's Eve 1957, when he encountered an amputee, who symbolized to him the fate of divided Germany. In January 1958 he decided to go to Moscow to plead personally with Premier Nikita S. Khrushchev on behalf of his divided nation. The negative response he received from the Soviet leader marked the beginning of his virulent nationalism and anti-Communism.

In his headlines and news columns, from 1958 on, Springer consistently attacked the Communist bloc, and he publicized and encouraged the flood of refugees from East Germany to the West. Some observers contend that Springer's unremitting cold war policies were largely responsible for the erection of the Berlin Wall by East German authorities in 1961. Springer tried to influence opinion in the United States in support of a united Germany by such methods as launching an advertising campaign in the American press and issuing, in early 1961, a special English-language edition of the defunct Ullstein picture magazine *Berliner Illustrierte*, in which he dramatized the division of Berlin.

In contrast to his earlier opposition to the use of the press for political ends, Springer has said more recently that a newspaper publisher "can no longer afford to be apolitical." His guiding principles for editors are relatively moderate in tone, requiring merely a positive position on national reunification; promotion of reconciliation between Germans and Jews; opposition to all forms of totalitarianism; support for a free-market economy; and a basic loyalty to the nation, although not necessarily to the existing government. But his growing involvement in editorial policies, and the increasingly right-wing tone of his publications, led to the resignation of a number of moderate and liberal staff members from *Die Welt* in the early 1960's. As a symbolic act of defiance to the East German regime, Springer erected his new twenty-story headquarters—officially opened on October 6, 1966—directly adjacent to the Berlin Wall.

Springer's vigorous anti-left campaigns and his demands for police suppression of student demonstrations have been blamed for creating the atmosphere of hysteria that led to the death of the student Benno Ohnesorg in the Berlin riots of June 1967 and the attempted assassination of radical student leader Rudi Dutschke by a right-wing extremist in April 1968. In the fall of 1967 Springer publications were publicly burned at several universities, and in Frankfurt the annual fall book fair was invaded by students who destroyed Springer publications. In Berlin students planned a mock trial of Springer as an "enemy of democracy." The noted author Günter Grass denounced Springer on a popular television program. More than 100 writers, most of them members of the literary group known as Gruppe 47, declared that they would boycott the Springer publications, and the boycott was joined by several publishing firms in Germany and abroad.

In the Easter disturbances of 1968 thousands of students in Berlin, Hamburg, Munich, and other cities, rallying to the slogan "Enteignet Springer!" ("Dispossess Springer!"), tried to storm Springer offices and plants and block distribution of the Springer newspapers. The demonstrations resulted in at least two deaths, some 200 injuries, and nearly 1,000 arrests.

Springer's anti-Nazi record and his consistent pro-Jewish and pro-Israel position seem to belie the right-wing nationalism reflected in his publications. He opposes West Germany's neo-Nazi National Democratic Party, and he considers anti-Semitism "one of the major crimes of the world." His outspoken sympathy for Jews dates back to World War II, when he witnessed Jews in Hamburg being rounded up for transportation to the East. Springer employs a number of Jews on his staff, and he has been a leading supporter of restitution for Jewish victims of Nazism. In January 1963 he contributed $20,000 to the Leo Baeck Institute in New York City for the study of the history of Jews in German-speaking countries. In 1966 he donated $900,000 for an art and archaeology library and museum to be built in Jerusalem by the Axel Springer Foundation. In March 1968 he came to the United States to donate $250,000 to Brandeis University in Waltham, Massachusetts for an endowed chair—the Ottilie Springer chair, named in honor of his mother—in the field of contemporary European history. During the six-day Middle Eastern war of June 1968, Springer's newspapers consistently supported the cause of Israel.

The enormous power that Springer wields over the mass media has for some time been under attack, and he has been accused of exercising his power by such devious methods as blackmail, industrial espionage, buying favors from public officials, and manipulating the news. His efforts, thus far unsuccessful, to turn West Germany's second television network into a commercial enterprise under the control of newspaper publishers, have also been criticized as a means to extend his power. Rudolf Augstein, the publisher of the news weekly *Der Spiegel*, has proposed a *lex Springer* aimed against monopoly in publishing. A federal press commission, originally established at Springer's urging, has recommended an end to mergers of newspapers and a restriction on the amount of circulation that may be controlled by a single publisher.

Apparently responding to a press commission recommendation that he reduce the circulation under his control, in the summer of 1968 Springer divested himself of most of his magazine holdings. In a transaction involving an estimated $25,000,000 he sold *Bravo, Eltern, Twen*, and the newly established *Jasmin* to the publisher Hans Weitpert. The total circulation of these four periodicals amounted to about 3,700,000. In other transactions Springer sold *Kicker*, with a 1968 circulation of about 193,000; *Das Neue Blatt*, with a circulation of 1,140,000; and the Ullstein trade publications, including *Bauwelt*. He continued to publish *Hör Zu!* which has a circulation of 4,180,000, and the television magazine *Funk-Uhr*, which has a circulation exceeding 800,000.

As board chairman of the Axel Springer Verlag, Springer heads a large and complex organization that also includes his father's old firm of Hammerich and Lesser, the Welt Verlag, and the various Ullstein enterprises. The Springer concern employs approximately 13,000 persons. In addition to its newspaper, magazine, and book-publishing enterprises, the Springer complex owns several printing plants. It also partly controls two travel bureaus and facilities for the manufacture of paper and the sale of phonograph records, women's dress patterns, and drugs. Springer is a member of the presidium of the Bundesverband Deutscher Zeitungsverleger (Federation of German Newspaper Publishers).

Axel Springer has been married four times. By his fourth wife, Helga, he has a son, Raimund, and from earlier marriages he has two older children. His eldest son, Axel Jr., a photojournalist, has been associated with his father in business. Springer, who is six feet two inches tall, weighs 190 pounds, and has graying blond wavy hair, keeps himself in condition by golf and horseback riding. His pastimes also include interior decorating and collecting works of art. He wears monogrammed shirts and suits tailored in London's Savile Row. Springer's six homes include a Swiss chalet, an apartment in London's Mayfair district, and a summer house on the North Sea island of Sylt. His success has been attributed less to his intellect than to his intuition and his tremendous ego. A non-churchgoing Lutheran, he retains a strong religious faith. In 1967 he was awarded the Great Cross of the Order of Merit (Grosses Bundesverdienstkreuz) with star by the West German government.

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STALINA, SVETLANA ISOIFOVNA *See* Alliluyeva, Svetlana (Stalina)

STARR, (BRYAN) BART(LETT)

Jan. 9, 1934- Professional football player
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Much of the credit for the success of the Green Bay Packers football team belongs to quarterback Bart Starr. He guided the team to five divisional titles and four championships in National Football League competition, between 1960 and 1966, and triumphed in the first "Super Bowl" game in January 1967. Starr, who came to Green Bay from the University of Alabama in 1956, has directed the Packers' powerful offense since 1960, when he became the team's regular starting quarterback. Regarded by some experts as the finest quarterback in professional football today, Starr is an amazingly accurate passer. His career completion average of 57.2 percent as of 1966, is the best record for a passer in the history of the National Football League. One sportswriter has commented in the New York *Times* (December 27, 1966) on Starr's overall performance during the 1966 season: "He contributed more than statistics to the Packers' drive for a second consecutive NFL title. He was the field leader of the most powerful team in pro football and a master tactician who consistently exploited an enemy weakness."

Bryan Bartlett Starr was born on January 9, 1934 in Montgomery, Alabama, the older of the two sons of Ben Starr, a United States Army Air Corps master sergeant of part Cherokee Indian background. He grew up at a military air base in Montgomery, where his father played fooball and baseball with him and his brother, Hilton, who was two years younger than he. The death of his brother at the age of ten from a tetanus infection left a void in the life of Bart Starr. "We had a lot of fun growing up together," he has recalled, as quoted by Leonard Shecter in *Sport* magazine (December 1967). "I think he would have been the better athlete of the two of us."

As a student at Sidney Lanier High School in Montgomery, Starr spent most of his time on the scrub team. His chance came during his junior year, when he was asked to replace the senior quarterback, who had suffered a broken leg. He continued to play, and in 1952 he was chosen to play in the high school All-American game in Memphis. After graduating from high school that year Starr entered the University of Alabama, where he attracted wide attention as a freshman quarterback on the varsity team, when he helped Alabama to defeat Syracuse University by a score of 61 to 6 at the Orange Bowl on New Year's Day, 1953. In the following year, Starr took the Alabama team to the Cotton Bowl. In his junior year a minor back injury temporarily put him out of commission toward the end of the football season. During most of his senior year, Starr was confined to the bench, because J. B. Whitworth, who succeeded Red Drew as football coach that year, decided to field a team composed almost entirely of sophomores. The unexpected demotion was a shattering experience for Starr. "I guess if I hadn't gotten married in my junior year, I wouldn't have been able to stand it," Starr told Tex Maule of *Sports Illustrated* (October 31, 1966). "My wife was a wonderful help. For a young person, she had a lot of maturity." Nevertheless, he compiled a creditable record during his years at Alabama. He won four letters for college football, completed 155 passes in 285 attempts for 1,093 yards and ten touchdowns, and was rated the best passer on the Alabama team. Starr also did well academically, and although reports that he had been elected to Phi Beta Kappa are without factual basis, he was ranked among the top 10 percent in his graduating class.

Downhearted because of the lack of opportunity to prove himself as a football player during his senior year, Starr had begun to lose confidence in his own ability when finally, in the seventeenth round of the 1956 NFL draft, he was selected by Green Bay scouts. Starr credits Johnny Dee, Alabama's basketball coach, with having brought him to the attention of Jack Vainisi, a scout for Green Bay. At the time, Starr had also received an offer to play with a Canadian team for more money, but he decided on the Packers. "I wanted to see if I could make it in the National Football League," he recalled in his interview with Shecter.

When Starr reported to the Green Bay training camp in the summer of 1956 there were five quarterbacks on hand. "I didn't know I had it made until the last cut," Starr told Tex Maule of *Sports Illustrated* (October 31, 1966). "When I stuck, it was one of the happiest moments of my life. I'm not sure why I did, but I remember I had one good half in an exhibition game against the Giants." Starr spent the 1956 season as the second-string quarterback behind Tobin Rote, of whom he has said: "He taught me a lot. He was a real hard-nosed guy. He had his own style and he was set in it, but he treated me great and he gave me tips." Starr remained a part-time quarterback through the 1957 and 1958 seasons, occasionally showing flashes of brilliance. One of the highlights of his early career with the Packers occurred in a game against the champion Baltimore Colts on October 12, 1958, when he completed twenty-six of forty-six passes for 320 yards. Baltimore won the game by a touchdown, however, and the Packers wound up their season with a record of one win, ten defeats, and one tie. It was at this point —with Packer fortunes at their lowest ebb—that Vince Lombardi arrived on the scene.

When Lombardi took over as coach of the Packers at the start of the 1959 season, the Green Bay franchise was in deep trouble. Attendance at games had dwindled, and the players were confused and disorganized by continuing shifts in personnel. In his lineup for 1959, Lombardi installed veteran Lamar McHan as the first-string quarterback. Starr was the third-string quarterback, behind Joe Francis. The fact that Lombardi had traded for McHan seemed to indicate that he lacked confidence in Starr's ability. Starr has admitted that he "wasn't overjoyed" when Lombardi traded immediately for a quarterback, but he concedes that he was unprepared for the job at that time. "I wasn't emotionally mature, and I wasn't over the college letdown," he told Tex Maule, referring to his early years with the Packers. "I couldn't give leadership. . . . I would go into a game confident on the surface, but I could not stand failure."

Lombardi agrees with Starr's self-analysis. In his book, *Run to Daylight!* (Prentice-Hall, 1963), which he coauthored with William C. Heinz, Lombardi says, as quoted by Red Smith in the New York *World Journal Tribune* (January 5, 1967): "When I joined this team the opinion around here and in the league was that Starr would never make it. They said he couldn't throw well enough and wasn't tough enough, that he had no confidence in himself, and no one had confidence in him. . . . After looking at the movies that first pre-season, I came to the conclusion that he did have the ability—the arm, the ball-handling techniques, and the intelligence—but what he needed was confidence. . . . With our success and his own success I have seen his confidence grow."

Midway through the 1959 season, while playing the New York Giants at Yankee Stadium, McHan suffered a shoulder separation, and Starr hoped that he would be given a chance to play. But as Starr sat on the sidelines, Lombardi replaced McHan with Francis, who played the rest of the game. Starr has recalled that the experience was the most frustrating of his career and that he felt at the time that he was "on the way out."

Later in the season, however, Starr opened as quarterback against the Washington Redskins and guided the Packers to a 21-0 victory. For Starr, and for the Packers, that game proved a turning point. Starr finished the 1959 campaign by winning three more victories for Green Bay. He recalls that he began to gain some confidence in that season's Thanksgiving game against Detroit. "But the real big game for me—the one that really did it—was the last game of the season, against the 49ers. I had studied coach's offense and the keys and how to read defenses and I knew, theoretically, how to take advantage of them, but it was still just theory and I had trouble seeing things in a game. In San Francisco everything fell in place all at once. . . . It was a real revelation." The Packers ended the 1959 season with a total of seven wins and five defeats—their best record since 1945.

When McHan failed to regain his earlier form in the 1960 season, Lombardi gave the football to Starr and told him that he was the starting quarterback. Starr responded by leading the Packers to the Western Division championship—their first divisional title since 1944. In the playoff game against the Eastern Division winners, the Philadelphia Eagles, on December 26, 1960, Starr completed twenty-one of thirty-four passes, but Philadelphia won the game by a score of 17 to 13. More confident now, and more familiar with Lombardi's "ball control" type of offense, Starr guided the Packers to their second consecutive divisional title in 1961, winning eleven of fourteen games. Green Bay went on that year to capture the NFL championship, defeating the New York Giants by a score of 37 to 0.

BART STARR

Meanwhile, although Green Bay was fast regaining its earlier reputation as a football powerhouse, Starr did not seem to receive the recognition he deserved. Football experts gave Starr his share of the credit, but in the eyes of many fans he remained little more than a robot who carried out Lombardi's commands, while halfback Paul Hornung and fullback Jim Taylor were the team's glamour players. If Starr resented his secondary role during those years, he gave no indication of it. As he later told Dave Brady of the Washington *Post* (January 1, 1967): "I am not perturbed when they represent me in a cartoon as a computer, as long as we win."

During the 1962 campaign the Packers won thirteen of fourteen league games, then defeated the Giants by a score of 16 to 7 in the championship playoff. A writer for *Sports Illustrated* (December 12, 1962) commented on Green Bay's performance in the 1962 season: "Bart Starr . . . is now the perfect quarterback for the Green Bay Packers, a football machine built on coach Vince Lombardi's theory that the team that errs the least wins the most. . . . The team operates on methodical, machinelike power and precision, both on offense and defense. They almost never gamble, simply because they have not . . . found it necessary. The risks the Packers take are coldly calculated." Starr was rated as the NFL's number 1 passer for the 1962 season.

In 1963 Starr missed four games because of a broken bone in his right hand. Green Bay finished that season in second place, behind the Chicago

Bears, in the Western Division. Lombardi later commented: "I think things might have been different if Bart was in good shape all the way." In 1964 Starr was again ranked first among NFL passers, completing 163 of 272 tosses, with only four interceptions. But the Packers won only eight of fourteen games and failed to win first place for the second consecutive season. Green Bay came back in 1965, winning the Western Division title, then capturing the NFL championship by defeating the Cleveland Browns, 23 to 12. During the 1965 season a subtle change in the Green Bay offense became noticeable. Previously, the running of Taylor and Hornung had been the dominant factor, but in 1965 Taylor averaged only 3.5 yards per carry, and Hornung, slowed by injuries, ran with the ball only eighty-nine times. The burden thus fell on Starr, who responded by completing 55.8 percent of his passes and by throwing for sixteen touchdowns.

With the start of the 1966 season it appeared that the Packers would stand or fall with Starr. Hornung was disabled, Taylor had been slowed by advancing age, and the once mighty Green Bay ground game was more a memory than a reality. Midway through the 1966 campaign the Packers and the Baltimore Colts were locked in a tight duel for top position in the Western Division. The Colts were sparked by their great quarterback, Johnny Unitas, who had over-shadowed Starr in previous seasons. As Green Bay continued to win, respect for Starr's ability increased. As Tex Maule pointed out in *Sports Illustrated* (October 31, 1966): "Starr's virtues were obscured by Unitas' virtuosity. . . . This year, for the first time, these skills are being recognized as of classic quality."

In the end, the Packers won their duel with the Colts, finishing in first place in the Western Division. Starr again led the NFL in passing, completing 62.2 percent of his tosses. With an average of 8.99 yards gained on each pass, Starr also led the league in that category. His percentage of interceptions—1.2 for the 1966 season—was the lowest attained within a single season in NFL history and marked an improvement over Starr's own record of 1.47 percent, established in 1964. An Associated Press poll of sportswriters on December 14, 1966 named Starr the NFL's Most Valuable Player. On December 24, 1966 he was selected Player of the Year by United Press International.

In the NFL championship game against the Dallas Cowboys, on New Years' Day, 1967, Starr completed nineteen of twenty-eight passes, good for 304 yards and four touchdowns. Green Bay won the game with a score of 34 to 27. Later that month, in the Super Bowl game against the American Football League champions, the Kansas City Chiefs, at the Memorial Coliseum in Los Angeles, Green Bay won by a score of 35 to 10. *Sport* magazine named Starr the outstanding player of the Super Bowl and awarded him a Corvette Sting-Ray sports car. In July 1967, Starr was chosen for the Byron R. White Award, presented by the National Football League Players Association to the player who has given the "most to his team, league and community."

Because of injuries sustained in a summer exhibition game, Starr's performance in the early games of the 1967 season was not up to his usual standard. During the first two games he was intercepted nine times, and to some observers he seemed to have lost his sense of timing. After missing two games, in which he had been replaced by Zeke Bratkowski, Starr returned to the lineup, apparently recovered from his injuries, and led Green Bay to a 48 to 21 victory over the New York Giants.

Bart Starr lives with his wife, Cherry, and their two sons, Bart Jr. and Brett, in a home in Green Bay, about a half mile from the stadium where the Packers play their home games. In a profile of Starr in the *New Yorker* (Februry 4, 1967) Herbert Warren Wind observed: "He is a deceptive fellow. . . . A six-footer who weighs 200 pounds, he has a much milder face, a much leaner neck, and a much slighter build than most pro football players. . . . In temperament and manner, he is soft-spoken, . . . dangerously close to being intellectual, . . . and enormously self-effacing. . . . At bottom, though, Starr is tough." A nonsmoker and nondrinker (except, possibly, for an occasional glass of beer), Starr has the habit of saying, "yes, sir!" to almost everyone. In 1965 he was named Wisconsin Athlete of the Year, and in recent years he has received "Man of the Year" awards from various civic groups. Among his honors are the Jaycees Distinguished Service Award, and a designation as one of Wisconsin's outstanding young men. Starr has worked with church, Boy Scout, and local youth groups. He serves as chairman of a group raising funds for a boys' home near Green Bay, and he has headed fund-raising drives for various charities. He is a board member of the First Methodist Church in his home community. Between seasons, Starr does promotion work for certain commercial products, and he has been promised a $100,000-a-year job with a brokerage firm in Milwaukee when he retires from football. His book *Quarterbacking*, which he wrote in collaboration with Mark Cox, was published by Prentice-Hall, Inc. in 1967.

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STEWART, HARRIS B(ATES), JR.

Sept. 19, 1922- Oceanographer; United States government official
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In his 1968 State of the Union Message President Lyndon B. Johnson announced his intention to propose the launching, with other nations, of an exploration of the ocean depths to tap the enormous wealth of the sea. A marine exploration of global scale has long been the dream of Harris B. Stewart Jr., director since 1965 of the Institute for Oceanography of the Environmental Science Services Administration and formerly chief geologist of the United States Coast and Geodetic Survey. Stewart, whose share in several fruitful expeditions has contributed much to scientific knowledge of the ocean, is convinced that "the future of mankind in a very real sense will be determined by the degree to which we develop an understanding of the global sea." America's realizations of the importance of the sea in the daily life of everyone has seemed to him "tragically slow" in coming.

Harris Bates Stewart Jr. was born in the upstate town of Auburn, New York on September 19, 1922, one of three children of the Rev. Harris Bates Stewart, a Presbyterian minister, and Mildred (Woodruff) Stewart. His brother, John Woodruff Stewart, is a sportswriter for the Baltimore *Sun,* and his sister, Ann Woodruff Burch, is the wife of a professor at Wells College, Aurora, New York. Among Stewart's forebears were some eleven Colonial governors. His grandfather, George Black Stewart, was president of Auburn Theological Seminary, which Harris Stewart Sr. served as treasurer. He also taught there as professor of the English Bible.

Attending Phillips Exeter Academy, a preparatory school in Exeter, New Hampshire, Stewart played varsity soccer, belonged to Club Lacrosse and the Biology Club, and was president of the Dramatic Club. He graduated in 1941 and enrolled in Princeton University in the fall. After the United States became a belligerent in World War II, he left college, in 1942, to enter the Army. During his four years in the Air Corps, he rose in rank from private to first lieutenant and served as a pilot and an instructor with the Southeast Flying Training Command and as a transport pilot in the southwest Pacific.

When he returned to Princeton, Harris Stewart came under the influence of Professor Harry H. Hess, who convinced him that man's future lay in a fuller understanding of the entire global sea. The course of his life's work was thus set, and he decided upon geology as his undergraduate major. To supplement his finances, he delivered New York City newspapers and worked in the student commons and sandwich shop; he also won the 1903 Scholarship. His extracurricular interests included the Triangle Club and the Theatre Intime. He obtained the B.A. degree in 1948.

Before undertaking graduate study Stewart worked for about a year, in 1948-49, as a civilian hydrographic engineer aboard the USS *Maury,* setting up shoreline control for offshore surveys in the waters of certain parts of the Persian Gulf for the United States Navy Hydrographic Office. He spent the years from 1949 to 1951 at the Hotchkiss School in Lakeville, Connecticut as an instructor—or, as he put it, as "'mother' to small boys." In 1951 he began taking courses at the University of California's Scripps Institution of Oceanography in La Jolla, which awarded him the M.Sc. degree in 1952 and the Ph.D. degree in 1956.

HARRIS B. STEWART JR.

While a graduate student at Scripps, Stewart took part in a marine geological expedition to the Gulf of Alaska and was a member of the 1952-53 Capricorn expedition to the South Pacific. During the latter voyage, South Pacific ocean deeps, or trenches, were studied by seismic soundings indicating a large accumulation of sedimentary rock extending from six to twelve miles deeper than the surrounding areas. As a result, gravity is lower directly over these trenches than on either side, a phenomenon that has been called the "negative gravity anomaly." During his years in graduate school Stewart was a member of Geological Diving Consultants, Inc., a group of diving geologists engaged in mapping California offshore areas for oil companies interested in offshore drilling operations.

In 1957 Dr. Stewart was appointed chief geologist with the United States Coast and Geodetic Survey and assigned to its headquarters in Washington, D.C. There, his principal responsibilities were administrative, aimed, as he has expressed it, at "bringing an old line federal agency into the twentieth century." But far from confining his activities to his desk, Stewart took a very active role in several projects and expeditions.

In an article in *Science* (May 9, 1958) entitled "Upstream Bottom Currents in New York Harbor," Stewart reported on studies made of measurements taken in 1952 that show that the Hudson River has a large underwater current that flows upstream as far north as West Point, fifty-six miles from the ocean. For every five gallons of Hudson River water that pours toward the sea, one gallon flows upstream beneath the surface. The behavior has no relation to the tidal flow, and Stewart explained that since the upstream water has no place to go, it apparently doubles back at a higher level and joins the normal downstream current. Further studies were to be made in 1958 to determine the flow rate more accurately.

An investigation of underwater currents was also part of a survey made off the coast of Massachusetts from the ship *Gilbert* during 1959, when Stewart led an underwater team to study the safest ways of disposing of radioactive wastes in the ocean. Working under contract with the Atomic Energy Commission, the Coast and Geodetic Survey skin divers observed the behavior of simulated disposal packages marked with brightly colored dyes by means of underwater color cameras.

The *Explorer,* another ship of the Coast and Geodetic Survey, made an 8,000-mile voyage in early 1960 that resulted in what Stewart, chief scientist of the project, regards as one of the most successful sea-research expeditions ever undertaken by the United States. The ship had been scheduled for transfer from her original home port of Seattle, Washington to Norfolk, Virginia, and it was recognized that the voyage offered an exceptional opportunity to obtain new oceanographic information along the entire route, as well as to train personnel in oceanographic operations; it also offered private institutions a chance to extend their knowledge in their own fields of interest. The wide-ranging influence of the plan can be seen from the participants: the United States Department of the Air Force; Department of Commerce; Department of Health, Education, and Welfare; Department of the Interior; Department of the Navy; Department of State; Post Office Department; National Science Foundation; Smithsonian Institution; Oregon State University; Scripps Institution; and University of Miami Marine Laboratory.

Scientists studied many different phases of oceanography during that voyage of the *Explorer.* They maintained a continuous record of water depth or bottom profile through the use of echo sounders. At fifty different oceanographic stations, some 750 water samples were taken for determination of salinity and of dissolved oxygen. Inorganic phosphorus was also determined. Sea water temperature profiles were taken by measuring water temperatures using deep sea reversing thermometers. Nearly 700 bathythermograph lowerings were made. Members of the expedition also took readings of the speed of sound in sea water at various locations, studied ocean currents both by releasing drift bottles and using a current pole, and tried to measure subsurface currents with anchored radio current meters.

Between San Diego and Norfolk technologists aboard the *Explorer* kept a continuous record of the earth's total magnetic field by means of towed magnetometers, took many photographs of the ocean bottom, and collected both bottom sediment and bottom rock samples. Biological specimens were gathered by net tows, with a view towards improving tuna fisheries operations, and many bottom-dwelling specimens were obtained by dredging at depths as great as 300 fathoms at the edge of the continental shelf. Meteorological observations were taken throughout the voyage using helium-inflated balloons carrying radiosonde transmitters that sent back information to a portable receiver aboard ship.

As the widely varied nature of its work indicates, the basic purpose of the expedition was exploratory. The word "exploratory," in fact, characterizes the stage of oceanography today. Dr. Stewart likens man's knowledge of the global sea to the knowledge of North American geography that existed at the time of the Lewis and Clark expedition. For example, many major shipping lanes are not well charted, and it was not until the 1960 expedition that an undersea mountain 6,000 feet high was discovered between Panama and Key West. That mountain, now called the Explorer Bank, rises to within ninety feet of the ocean's surface. It has not been a hazard to surface shipping, but submarines unaware of it could meet disaster on its face.

Another important oceanographical venture to which Stewart contributed was the six-year International Indian Ocean Expedition. During 1964 he served as chief scientist aboard the Coast and Geodetic Survey ship *Pioneer* on the Manila-to-Colombo segment of that ship's participation in the thirteen-nation expedition. The following year he directed an ambitious study of the Gulf Stream, involving the ships, planes, and scientists from the Coast and Geodetic Survey, the Weather Bureau, Woods Hole Oceanographic Institution, and several universities.

In the summer of 1965 the Department of Commerce combined the old Weather Bureau, the Coast and Geodetic Survey, and the Central Radio Propagation Laboratory to form the Environmental Science Services Administration (ESSA), to facilitate more productive interactions among scientists in those related fields. In December of that year ESSA established its new Institute for Oceanography, and Dr. Stewart was named director. He moved swiftly to establish a far-ranging program of research to fill "the gap between basic research at the private oceanographic institutes and the people who are actually physically pounding on the doors now for environmental information about the oceans that can be put to immediate practical use."

The Institute for Oceanography is attacking multifarious problems in its effort to better man's relation to the world in which he lives. Under Stewart's direction, studies are in progress on the complex relationships between air masses and sea water, essential to long-range weather forecasting; water temperature and oxygen content, important to fisheries; predicting and warning of seismic tidal waves; ocean mapping and the more precise delineation of the movements of the Gulf Stream; and the recovery of valuable elements such as manganese, nickel, and cobalt, which are abundant as nodules in certain areas of the ocean's floor. Augmented facilities for research include two new research vessels, satellites to measure water temperature and distribution of ice, and modern computers to process the enormous volumes of data.

Stewart's consultative appointments in the federal government include his chairmanship in 1965-66 of the advisory board of the National Oceanographic Data Center. He was also chairman of the United States delegation to the 1966 Meeting on International Oceanographic Data Exchange in Copenhagen and of the Intergovernmental Oceanographic Commission Bureau and Consultative Council in Paris in 1966. His achievements for the Department of Commerce have won him the Distinguished Service Award (1959), the Meritorious Service Award (1960), and the Distinguished Achievement and Gold Medal Award (1965).

Besides many articles for scientific journals, Stewart has written two books, *The Global Sea* (1963) and *Deep Challenge* (1966), published by the D. Van Nostrand Company. He is a member of several professional organizations, including the New York Academy of Sciences and the American Geophysical Union, and is a fellow of the Washington Academy of Sciences, the Geological Society of America, and the American Association for the Advancement of Science. He also belongs to the Marine Historical Association and the Old Dartmouth Historical Society. His clubs are the Cosmos and the Princeton in Washington, D.C., the Explorers in New York, and the Coral Gables Country Club. He is a member of the Presbyterian Church and the Republican party.

On February 21, 1959 Harris B. Stewart Jr. married Elise Bennett Cunningham, who had worked in educational television. They have one child, Dorothy Cunningham Stewart, born in 1961. Dr. Stewart is five feet eight inches tall, weighs 165 pounds, and has brown hair and brown eyes. His favorite form of recreation is spending time with his wife and daughter. Since moving to Miami, Florida, where the Institute for Oceanography has been established, Stewart has been enjoying some occasional skin diving and a good deal of swimming and sailing.

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STOKES, CARL B(URTON)

June 21, 1927- Mayor of Cleveland
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Throughout much of the world Carl B. Stokes became a symbol of a changing America when he was sworn in as mayor of Cleveland on November 13, 1967, largely because he was the first Negro ever elected to that office in a major United States city. The mayorship was not his first ground-breaking electoral achievement, however; during more than a decade of public service he had also become, in 1962, the first Negro Democrat in the Ohio legislature and had only very narrowly missed upsetting incumbent Ralph S. Locher in the 1965 mayoral election in Cleveland. When he won the mayor's office over Republican Seth C. Taft, a member of Ohio's politically prominent Taft family, he was hailed in the newspapers as the grandson of a slave who had defeated the grandson of a President.

Carl Burton Stokes was born in a poor Negro neighborhood, called Central, in Cleveland, Ohio on June 21, 1927. His father, Charles Stokes, a laundry worker, died when Carl was two years old, leaving his mother, Louise (Stone) Stokes, to raise him and his older brother, Louis, on her small earnings as a cleaning woman. For a time the family also received welfare aid. The boys helped by carrying newspapers and working in neighborhood stores; for entertainment, and also for self-defense, Stokes learned to box. The mother preached the gospel of education to both her sons: "If you study hard, you've got to become somebody," she would insist. Still, Stokes was a high school dropout. In 1944 he quit East Technical High School and went to work in a foundry until shortly after his eighteenth birthday, when he signed up for the Army.

CARL B. STOKES

While he was serving in occupied Germany after World War II, Stokes decided, partly on the advice of an Army buddy, to finish school. Discharged as a corporal in 1946, he returned to Cleveland, obtained his high school diploma in 1947, and then attended West Virginia State College and Cleveland College of Western Reserve University, where he majored in psychology. He left college to take a job with the enforcement division of the Ohio State Department of Liquor Control. As a liquor agent, he was involved on occasion in gun battles and had to deal with free-wheeling saloon operators. After three years he was ready to go back to school, this time to the University of Minnesota, where he worked weekends as a waiter on the *Rock Island Rocket*, a passenger train to Dallas, and for recreation played billiards. He completed his studies for a B.S. degree in law in 1954.

Two years later Stokes earned the LL.B. degree at Cleveland-Marshall Law School, and in 1957 he was admitted to the Ohio bar and began to practice in Cleveland. While taking evening courses at Cleveland-Marshall, Stokes had been a probation officer for the Cleveland Municipal Court. He continued in that post until 1958, when Mayor Anthony J. Celebrezze appointed him assistant city prosecutor under Ralph S. Locher, then city law director. During the late 1950's Stokes began taking a more prominent part in civic and civil rights activities, becoming a member, for example, of the executive committee of the Cleveland branch of the NAACP in 1958 and the Community Council of Mt. Pleasant, the residential section of Cleveland where he lives, in 1959.

In 1962 Stokes quit his post in the city administration and formed in partnership with his brother, also a lawyer, the firm of Stokes & Stokes. That was also the year Stokes entered politics. He had joined the Federated County Democrats of Ohio as a charter member in 1948, and in 1961 he became a member of the party's executive committee in Cuyahoga County, in which Cleveland is located. Running successfully for the Ohio House of Representatives in 1962, he was the first Negro Democrat to become a member of the Ohio General Assembly. He was twice reelected, and during his three consecutive terms he served on the House judiciary, industry and labor, and public welfare committees. His voting record in the legislature showed him to be a moderate. He strongly supported civil rights and welfare bills, but also sponsored a bill giving the governor power to intervene with National Guard troops before a potential riot.

By the mid-1960's Cleveland, like other major cities, was suffering from racial unrest. There were school segregation disputes in 1964, and in May 1965 the city police chief, Richard Wagner, in a hearing before an Ohio House of Representatives committee, told legislators they should retain the death penalty to hold back Black Power groups, preventing them from recruiting people who feared the electric chair. "We need capital punishment in order to keep the Negro in line," he said. Publication of his statement resulted in displays of indignation by Cleveland Negroes; the police department, moreover, was already regarded as having an anti-Negro bias because only a relatively small number of its members were Negroes. When Mayor Ralph Locher refused to meet with irate civil rights leaders, dissatisfaction reached a new high pitch.

Stokes decided to run for mayor that year, 1965. The United Freedom Movement, an association of civil rights groups, circulated petitions and gathered enough signatures for Stokes to run as an independent Democrat, without having to enter the primary election against the incumbent mayor. Ten years before, in 1955, another Negro independent Democrat, Alexander H. Martin, had run for mayor and polled 8 percent of the votes to finish fourth in a five-way race. In many respects, the prospects seemed no brighter for Stokes now. Locher had the backing of the local Democratic machine, organized labor, and both major newspapers. Furthermore, even though more than a third of the city's inhabitants were Negro, not all of them supported Stokes. Of nine Negro Democratic city councilmen, for example, six either were uncommitted or supported the incumbent.

Operating in Stokes' favor, however, was the fact that members of the Democratic National Committee and the Johnson Administration refused invitations to Cleveland and open endorsement of Mayor Locher. A concentrated drive to get Negro voters registered doubtless also helped, and—since race was the single most important issue in the campaign—the presence of two other candidates, who would act to split up the white vote, was a help to Stokes.

The election was an unexpectedly close race between Stokes and Locher: the incumbent won with 87,833 votes against Stokes's 85,375. When Stokes decided to contest the election count, an early recount of thirteen city precincts trimmed Locher's margin by sixty-eight votes, and Stokes posted $10 apiece for a recount of the rest of the 1,189 precincts. The recount did not bring Stokes a victory, but as his 1967 campaign manager, the Negro surgeon Kenneth W. Clement, pointed out later, the 1965 experience was essential to condition Cleveland for Stokes' eventual victory. Stokes himself has said he started campaigning again the day after the election of November 1965.

In the intervening two years Cleveland appeared to continue to decline. Once touted by its Chamber of Commerce as "the best location in the nation," it was now being dubbed by some inhabitants "the mistake on the Lake." Business growth had tapered off seriously while the unemployment rate had climbed. In Hough, the Negro ghetto, in the summer of 1967 it reached 15.7 percent, the highest rate in the country. Restlessness among Negroes increased. both because of economic hardship and because of continued resentment of what they felt to be a hostile police force (133 members of the 2,100-man force were Negro, and only two of these had attained the level of sergeant). The city's huge urban renewal program was lagging so far behind its announced goals that the federal government in exasperation cut off $10,000,000 in federal funds.

On June 16, 1967 Stokes again declared his candidacy for the mayor's post. In July he filed for the primary election, making it a three-way Democratic race among himself, Mayor Locher, and a third candidate, Frank P. Celeste. The mere fact of Stokes' candidacy appeared to help the situation in Cleveland. A recurrence of the riots of summer 1966 was expected and feared by most Clevelanders, including Stokes, but the riots never came. (The word was reportedly passed among militants to "cool it for Carl.") The lack of disturbances was also attributed in part to the integrationist leader Martin Luther King's designating Cleveland a "target city," and to his periodic visits.

King's role in the election was not insignificant, though the direction of its import is not clear. Never openly endorsing Stokes because, he said, the Southern Christian Leadership Conference is a national organization and does not take a stand on local issues, he nevertheless spent the week before the primary election urging Cleveland's Negroes to register. On the other hand, the county Democratic boss Albert S. Porter attempted to use King's presence as a weapon against Stokes, circulating a letter to ward leaders that ended with "Keep Martin Luther King out of City Hall." Whether such tactics aroused more sentiment against the incumbent Porter was supporting or against Stokes is not certain. After his victory over Locher in the primary election on October 3, 1967, Stokes called, without success, for Porter's resignation.

The local CORE (Congress of Racial Equality) organization used part of a Ford Foundation grant of $175,000 for a Negro registration drive in Cleveland. In the meantime, Stokes's strategy was to concentrate on Cleveland's white population, showing them by personal contact that he "did not have horns," that he was moderate not militant, and that they had nothing to fear from him. If he could convince the white there was no cause for alarm, some might at least stay home on election day, he assumed. The strategy worked, largely because of Stokes's talent for identifying with his audience. For instance, he used the story of his mother's preaching the value of education to link himself to immigrant audiences who had heard the same sermon from their own parents. Among his other assets were his polished yet informal speaking style and his ability to quip, even about his race. (A reporter, trying to spot Stokes in a dark bar, said, "It's dark in here." "That's the way it's gonna be, boy," Stokes retorted.)

In September, before the primary, Stokes left Cleveland for several days on a fund-raising tour, which included a luncheon in Washington attended by seventy-five Democrats and a gathering in New York, where the civil rights advocate Bayard Rustin, among others, called for support for Stokes. Factors to which his success is attributed included his rumored financial support from prominent national Democrats and his having dined more than once at the White House. He won the October primary election handily over his two Democratic opponents. When the victory was announced, Vice-President Hubert H. Humphrey telephoned his congratulations and promised his support. The results showed the efficacy of Stokes's campaign strategy: only 60 percent of the white voters turned out—and 14 percent voted for Stokes—as opposed to 74 percent of the Negroes, over 95 percent of whom voted for him.

Stokes's opponent now was Republican Seth C. Taft, son of a former mayor of Cincinnati, grandson of President William Howard Taft, nephew of Senator Robert A. Taft, and cousin of Congressman Robert Taft Jr. In some respects his family connections worked against Taft, who had to combat, for instance, the association of his name with the Taft-Hartley Act in the minds of a large segment of organized labor. Of Cleveland's voters, furthermore, about 166,000 were registered Democrats, 117,200 independents, and 36,500 Republicans—figures that clearly gave the Democratic candidate an edge.

Stokes consolidated and increased these advantages. In Balkanized Cleveland, with its tight ethnic and national neighborhoods, winning over the "cosmos," as the politicians call such cosmopolitan voters, was a major obstacle. But in the end Stokes had the support not only of the city's major newspapers, but thirteen out of the fourteen "language" papers as well. Even though he is a moderate, Cleveland's militant Negroes also supported "Soul Brother Carl." Speculating about their motives, observers have suggested that the militants wanted a black man in City Hall for children to see and be proud of or, more cynically, that they thought Stokes's victory would eventually prove that one Negro in the system would not change the system. Even more important, big business supported him, presumably in the hope that a Negro could solve what was substantially a Negro problem, and because he could be counted on to obtain the help of both state and federal government in reviving the city. Millionaire industrialist Cyrus Eaton contributed funds, and Mrs. Eaton worked at Stokes's headquarters during the campaign.

Eleven Negroes served on the thirty-three-member City Council in 1968, and the majority leader was a Negro and a friend of Stokes. Optimistic analysts have pointed out that the Republican Governor of Ohio is indebted to Stokes for support of some of his bills as a member of the legislature and that the national Democratic party is ready to help him—in return, perhaps, for his service as a counterpart "showpiece" to Massachusetts Republican Senator Edward W. Brooke. Stokes himself, since assuming office, has worked hard to resuscitate Cleveland and to keep his administration in order. In January 1968, he dismissed an executive assistant because of her connection with an illegal liquor establishment. "It is imperative," he said, "that this administration and all members constituting it reflect the maximum integrity in order to have the continuing confidence of the public they serve." Stokes was widely praised during the summer of 1968 for his handling of disturbances that broke out in Hough, Cleveland's Negro ghetto, following the ambush of a police patrol by armed black nationalists.

Mayor Carl B. Stokes is a member of the Cleveland, Cuyahoga, and Ohio bar associations and once served on the board of trustees of the Cleveland Legal Aid Society. He was also vice-president and member of the board of trustees and the executive committee of the Cleveland Urban League and director of Fair Housing, Inc. He belongs to Kappa Alpha Psi, Gamma Eta Gamma, and the Elks. His church is the Methodist.

As reported in *Time* (November 17, 1967), Stokes "had married while he was a liquor inspector, but the marriage ended in divorce in 1956." At Western Reserve University he met Shirley Joann Edwards, a graduate of Fisk University who was studying for a master's degree in library science. They were married on January 28, 1958 and have two children, a son, Carl Jr., and a daughter, Cordi. Mayor Stokes is six feet tall, wears well-cut suits, and likes expensive cigars. Precise in his diction and highly photogenic, he was able to use television to his advantage in political campaigns.

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STYRON, WILLIAM (CLARK, JR.)

June 11, 1925- Writer
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Historical coincidence has brought William Styron, a novelist without noticeable taint of polemicism, into the storm center of the most inflammatory public issue in the United States today. Growing up near Southampton County in Virginia, Styron became haunted by the story of the slave rebellion led by Nat Turner there in 1831. From the beginning of his writing career, in the late 1940's, he intended to exorcise his obsession through a fictional

WILLIAM STYRON

re-creation of the bloody event. The idea lay fallow for two decades as he wrote other novels: *Lie Down in Darkness,* a dense, brooding account of a tortured, disintegrating middle class Southern family; *The Long March,* based on a brutal incident Styron experienced in Marine Corps training; and *Set This House on Fire,* a melancholy search into the souls of postwar American expatriates in Italy. When *The Confessions of Nat Turner* finally came forth from Styron's pen, in 1967, it emerged into an America racked by racial violence and bitterness that echoed and amplified the bloody revolt led by Turner, giving the book a controversial political significance that it would not have had even five years before.

That Styron, a white man and a Southerner, chose to write the novel from the point of view of the black slave Nat Turner reveals his deep personal concern for interracial understanding and empathy. Though the novel has exposed him to criticism from both races, it has helped him as he wrote in an article for *Harper's* (April 1965), "to break down the old law, to come to *know* the Negro"—a knowledge that "has become the moral imperative of every white Southerner." "It's a very courageous book," James Baldwin has written of *The Confessions of Nat Turner,* "that attempts to fuse the two points of view, the master's and the slave's," and of Styron he has said: "He has begun the common history—*ours.*" The novel was awarded the 1967 Pulitzer Prize for fiction.

William Clark Styron Jr. was born in Newport News, Virginia on June 11, 1925, the only child of William Clark Styron and Pauline Margaret (Abraham) Styron. The elder Styron was an engineer at the shipyards in Newport News, and the family lived in a nearby village. On his father's side Styron belongs to an old Southern family descended from a Yorkshireman who settled in North Carolina. His mother was a Northerner of Scottish-Irish-Welsh descent. If his lineage was mixed, his upbringing was wholly Southern, and it took place at what Robert Penn Warren in *Book-of-the-Month Club News* (October 1967) described as "almost the last moment when it was possible to get, first-hand, a sense of what old-fashioned Southern life had been." His grandmother told him stories about the slaves she had owned, and Styron himself recalled to Raymond A. Sokolov of *Newsweek* (October 17, 1967): "I have a sense of being constantly surrounded by Negroes, having Negroes who bathed me, rubbed me with soap, but never making contact. They were another presence, and on the other hand they were part of me." The Negroes were, he said, a saving "opposite" to what seemed to him "a deadened, unenlightened culture."

"Bill was a smart little kid. . . ," William Styron Sr. told Raymond Sokolov. "At five he read the word 'Hercules' off a barber chair, and in his first year at school he could spell words like formaldehyde." When Styron was thirteen, he was deeply affected by the death of his mother, and his conduct suddenly became unruly. His father decided to send him to board at Christchurch, an Episcopal boys school on the lower Rappahannock in Middlesex County, Virginia. According to his own account, Styron's principal extracurricular activities at Christchurch were "sailing and loafing," and when he graduated in 1942 his class yearbook listed him as "biggest griper." After graduation he enrolled at Davidson College in North Carolina but he soon left Davidson to go into the Marines.

As a Marine V-12 officer candidate Styron attended Duke University. Among the classes he took at Duke was a creative writing course taught by William Blackburn, the first person to encourage him to write seriously. One of the short stories he submitted to Blackburn—a story about the lynching of a Negro in a Southern town—was published in a Duke anthology of student writing. Mobilized as a lieutenant, Styron reached Okinawa just as the war was ending. Upon his discharge he returned to Duke, where he received his B.A. degree in 1947.

Moving to New York City in the spring of 1947, Styron obtained a job as an editor at Whittlesey House, then the trade book division of McGraw-Hill. Refusing to wear a hat or to conform to other niceties of behavior, he irritated his superiors. One day in his sixth month with the company a balloon he dropped from a window floated into an executive's office, and he was fired. Living on checks from home and by such makeshift devices as redeeming coupons clipped from frozen vegetable packages, he took a writing class taught at the New School for Social Research by Hiram Haydn, to whom William Blackburn had recommended him. Styron was already considering Nat Turner as the subject for a novel, but was advised by Haydn, who was later to be his editor at Bobbs-Merrill, to put the subject aside until he had gained more maturity writing stories closer to the experiences of his own life. Instead, Styron wrote *Lie Down in Darkness,* about a Newport News family torn by alcoholism and insanity. "At one of the first classes," Haydn later related, "I read aloud the first fifteen or twenty pages of Bill's work. The reading was followed by the kind of hush you get in church." Styron worked on the novel for the next three years, submitting the manuscript to Bobbs-Merrill just as he was recalled to military duty in 1951. Having lost his old enthusiasm for the Marines, he pleaded an eye defect and secured an honorable discharge in the autumn of 1951, when *Lie Down in Darkness* was published.

Lie Down in Darkness, whose title comes from Sir Thomas Browne ("It cannot be long before we lie down in darkness, and have our light in ashes"), won the Prix de Rome, and reviewers hailed Styron as a great new talent from the South. The critics heard echoes of Thomas Wolfe, James Joyce, and especially William Faulkner in Styron's prose, and the author himself frankly admitted that Faulkner's influence was so strong at the outset that he had had to completely rewrite the first part of the novel. But, while acknowledging its derivative qualities, most critics agreed with Howard Mumford Jones, who wrote in the New York *Herald Tribune* (September 9, 1951): "Despite its echoes of familiar authors, *Lie Down in Darkness* is a satisfying work. It is planned with mature intelligence, it is written in a style everywhere competent and sometimes superb, and its slow and powerful stream is fed by insights into human beings beyond the capacity of many better-known novelists." In the *Saturday Review of Literature* (September 15, 1951) Maxwell Geismar declared *Lie Down In Darkness* to be "the best novel of the year."

With the money from his first book, Styron went to Paris, where, in a six-week period during the summer of 1952, he wrote *The Long March,* a novella based on a forced march he had undergone while in Marine retraining at Camp Lejeune. In Paris he became friendly with George Plimpton, Peter Matthiessen, Donald Hall, and the other American expatriates who were launching the *Paris Review,* and he wrote the credo that appeared in the magazine's first issue. Financed by a fellowship from the American Academy of Arts and Letters, he spent a few months in Italy after leaving Paris. Raymond A. Sokolov has characterized Styron's grand tour as "saturnalian."

Styron returned to New York in 1953. When Random House published *The Long March* in 1955, it whetted in many readers "the appetite for another full length [Styron] novel," as Granville Hicks later recalled (New York *World-Telegram and Sun,* June 7, 1960). The anticipated novel was several years in the writing. When it was published by Random House in 1960, *Set This House on Fire,* the story of two expatriate Americans in Italy and their involvement in a murder, drew mixed reactions. *Time* magazine (June 6, 1960) called it a "crying jag," and Orville Prescott in his New York *Times* review (June 3, 1960) panned it as "a hollow and windy book that fails to live up to its own highfalutin manners." Styron himself later termed the novel "bad news." On the other hand, David Boroff writing in the New York *Post* (June 5, 1960) extolled *Set This House on Fire* as "not only an enthralling novel but an arduous reaching out towards values at a time when emptiness is an intellectual vogue," and in the Los Angeles *Times,* (June 5, 1960) Robert R. Kirsch declared it to be "one of the finest novels I have read in a decade."

After the publication of *Set This House on Fire,* Styron retreated into a long literary silence, devoting himself to the subject over which he had been brooding from the beginning of his career, the slave revolt instigated by Nat Turner on August 21, 1831. Seventy-five Negroes took part in the insurrection, massacring family after family—fifty-five men, women, and children in all—as they made their way from Cross Keys to Courtland, Virginia. The insurrection was halted after two days, and most of the participants were killed on the spot of their capture or executed afterward. During the five days preceding his execution, Turner dictated the story of the revolt in detail to one T. R. Gray, who had been his spokesman in court, and Gray published a 5,000-word pamphlet entitled "The Confessions of Nat Turner" in 1832. Over the years Styron had practically memorized the pamphlet and read virtually every book published on slavery in the United States. The chief problem facing him was one of technique—how best to transmute the raw facts into plausible and compelling fiction.

During a summer vacation at Martha's Vineyard in 1962, Styron read Albert Camus' *The Stranger.* In an interview for the New York *Times Book Review* (October 8, 1967), he told George Plimpton: "There was something about the poignancy of the condemned man [in *The Stranger*] sitting in his jail cell on the day of his execution—the existential predicament of the man—that hit me. And so did the use of the first person. . . . I suddenly realized that my Nat Turner could be done the same way. . . . And so there, suddenly provided, was the architecture of the book." Styron says that the book is the easiest he has written in that the guide lines were supplied by the story's basis in fact. Nonetheless, it took him nearly five years to write it. At several points in the writing he reached dead ends, and, baffled as to how to proceed, laid the story aside, once for a period of six months. A source of encouragement and assistance was James Baldwin, who stayed with the Styrons while writing *Another Country.* Long conversations between the two writers provided Styron with essential insights into his subject and into himself. He told Raymond Sokolov in the *Newsweek* interview: "I think Jimmy —this is the confessions of William Styron now—I think that Jimmy broke down the last shred of whatever final hangup of Southern prejudice I might have had which was trying to tell me that a Negro was never really intelligent—a black Negro, not a, you know, white Negro, but a black, black, homely Negro." As a result, he told Alden Whitman (New York *Times,* August 5, 1967), "I said to myself, 'I'm going to be a Negro for this entire book.' "

"Knocking back healthy tumblers of Virginia Gentleman bourbon before dinner, French vintage wine during dinner, and Scotch afterward," Raymond A. Sokolov wrote in his *Newsweek* article, "he pushed on into the [Turner] project. . . . As the years rolled by, the myriad friends who pack the white frame Styron home [in Connecticut] began to think he would never finish. Sometimes Bill would stay at work in the colonial barn across the way and let Rose [his wife] take care of the guests. But most often he was there in the living room dispensing bottled cheer and epigrams to neighbors like Arthur Miller and Alexander Calder and friends as diverse as Lillian Hellman and Kennedy clansman Richard Goodwin."

The novel was finished in the early hours of January 22, 1967. Unable to sleep, Styron listened to Mozart for the rest of the night, woke his family at dawn to announce the book's completion, and kept his children home from school for the day to celebrate. The book, in which the New American Library had invested $100,000 for paperback rights three years before it was completed, has been a tremendous financial success. *Harper's Magazine* printed a 50,000-word excerpt in September 1967, paying more than it had for anything in the past. The Book-of-the-Month Club paid $150,000 for club distribution rights, and Random House, which published the hardcover edition, ran off 200,000 copies before publication. The movie rights were sold to Wolper Pictures, Ltd. for $600,000 plus royalties, with an agreement that Styron would act as consultant for the film version.

The general critical reaction to *The Confessions of Nat Turner,* when it was officially published in October 1967, was one of admiration, even awe, at Styron's technical and psychological achievement. "This is a first-rate novel," Philip Rahv wrote in the *New York Review of Books* (October 26, 1967), "the best that William Styron has written and the best by an American writer that has appeared in some years." The daring of the first-person approach caught many readers off guard, and offended some, fulfilling James Baldwin's prediction that "Bill's going to catch it from black and white." In the *Reporter* (November 16, 1967), William Lee Miller complained that "one can't believe in the main character. . . . One's objection is not at all that a white novelist shouldn't try to get inside a Negro's consciousness, but rather that when a sophisticated modern man writes from the point of view of a necessarily very much more limited nineteenth-century one, he shouldn't take his modern sophistication along with him." John Leo in the New York *Times* (February 1, 1968) quoted Michael Thelwell, a Negro: "Styron's Nat Turner, the house nigger, is certainly not the emotional or psychological prototype of the rebellious slave. He is the spiritual ancestor of the contemporary middle-class Negro, that is to say, the Negro type with whom whites, and obviously Mr. Styron, feel more comfortable." In the *New Yorker* (November 25, 1967), George Steiner, who called *The Confessions* "a beautiful, honest book," argued that this criticism was inappropriate: "He has every artistic right to make of his Nat Turner less an anatomy of the Negro mind than a fiction of complex relationship, of the relationship between a present-day white man of deep Southern roots and the Negro in today's whirlwind."

While Styron himself has resisted emphasis on the timeliness of his novel, others have not. "Of course we are going to ransack it for parallels," Wilfred Sheed wrote (New York *Times,* October 8, 1967). "And of course, under whatever light camouflage, the parallels are going to be there, for the author gets his ideas from the same place we do, from the air around us." In its relation to current racial problems, some, like the Harlem writer William Strickland, have flatly called the book a failure. Strickland, quoted by John Leo, called it "a racist book designed to titillate the fantasies of White America." Others, however, contend that the book helps to remedy what Styron himself has called "the abysmal ignorance of Americans as to what slavery was."

William Styron was married in Rome to Rose Bergunder, the daughter of a wealthy Baltimore department store owner, on May 4, 1953. Rose Styron is a poet who devotes her mornings to writing and to reading manuscripts for the *Paris Review.* The Styrons have four children, Susanna, Paola, Thomas, and Alexandra. Since 1954 they have lived in a large farmhouse on twelve acres of land in Roxbury, Connecticut. Near the desk in his studio Styron keeps a motto from Flaubert: "Be regular and orderly in your life, like a good bourgeois, so that you may be violent and original in your work." His friend Robert Penn Warren describes Styron as a "social man," easygoing, gregarious, and happily entertaining "hordes" of friends long into the evening. After a social evening, however, he often goes off to his study and works far into the night. A day's total output is generally not more than three pages of legal paper. His editor at Random House has said: "Revision doesn't enter into the writing of his books. He can't write chapter two if chapter one isn't right." Besides his novels, Styron has written articles for numerous periodicals, including *Esquire, Harper's, Life,* and the *New York Review of Books,* and he is a regular reviewer for *Harper's.*

Styron is six feet tall and weighs 170 pounds. His hair and eyes are brown. His favorite recreations are sailing, during summers at Martha's Vineyard, and listening to Baroque and early Romantic music. He is a member of the National Institute of Arts and Letters and a fellow of Silliman College, Yale University. In 1967 he was awarded an honorary Doctor of Humanities degree by Wilberforce University, in Ohio. Styron, who describes his religion as "nominally Christian," has no church affiliation. In politics he is, he says, a "dissenting Democrat." He and his wife were guests at the White House during the Kennedy Administration, and they occasionally see the Kennedy clan at Martha's Vineyard. Styron contributed five key words to President Johnson's major civil rights speech in 1964 ("our unending search for justice"), but the Johnson Administration's policy in Vietnam aroused his strong antipathy, and Raymond A. Sokolov reported in October 1967 that Styron would, if invited, refuse to visit the White House.

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SUZMAN, HELEN (GAVRONSKY)

Nov. 7, 1917- South African Member of Parliament

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As the solitary representative of the Progressive party in the Parliament of the Republic of South Africa, Mrs. Helen Suzman plays a unique role on her country's political scene. In a nation where the strict policy of racial segregation, known as apartheid, is the law of the land, she has constituted an articulate minority of one in behalf of multiracial government, and she has spoken out against the repressive measures by which the South African government has tried to enforce its policies. A former government statistician and university lecturer on economics, she entered the House of Assembly—the lower house of the South African Parliament—in 1953, as a member of the United party, representing Houghton, a Johannesburg suburb. In 1959 she was one of twelve Members of Parliament who broke with the United party to form the Progressive party, and since 1961, when all of her party colleagues were defeated at the polls, she has been carrying on the struggle alone.

Although Mrs. Suzman has virtually no power to influence legislation, her role is highly important. She not only represents her constituency and her party but is the sole voice in Parliament that speaks in support of South Africa's disenfranchised nonwhite majority—consisting of some 12,750,000 black Africans, 1,859,000 Coloreds, or persons of mixed race, and 561,000 Asians, out of a total population of about 18,733,000. Thus, as Joseph Lelyveld noted in the New York *Times Magazine* (March 20, 1966), Helen Suzman "represents more South Africans than all the . . . other Members of Parliament combined."

Mrs. Helen Suzman, whose maiden name is Helen Gavronsky, was born in the city of Germiston near Johannesburg on November 7, 1917, the daughter of Samuel and Freda (David) Gavronsky. She has one sister, Mrs. Gertrude Posel. Her father, who came to South Africa as a Jewish immigrant from Lithuania, was a dealer in hides, tallow, and soap, and later made his fortune in real estate. Helen Gavronsky grew up in Johannesburg and was educated there at the Parktown Convent, from which she graduated in 1934. She studied economics and economic history at the University of the Witwatersrand in Johannesburg, and she obtained her bachelor of commerce degree there in 1940. On August 12, 1937 she married Dr. Moses M. Suzman, who became one of South Africa's most prominent physicians.

From 1941 to 1945 Mrs. Suzman worked for the South African government as a statistician with the War Supplies Board. In 1945 she joined the faculty of the department of economics and economic history at Witwatersrand University, where she served until 1953 as a part-time lecturer on the economic development of South Africa. Her interest in disadvantaged urban Africans was aroused by the information she acquired while preparing evidence for a commission of inquiry. The commission was appointed in 1945 by the government of Prime Minister Jan Christiaan Smuts for the use of the South African Institute of Race Relations, of which she was a council member. In her university lectures she stressed the deplorable conditions of nonwhite labor in South Africa.

HELEN SUZMAN

Mrs. Suzman began to take an active role in politics following the 1948 election, which ousted the previously dominant, mildly liberal United party from power and for the first time brought the South African government under the control of the National party with its rigid policies of apartheid. Casting her lot with the United party, she organized a branch among her faculty colleagues at the university and became its chairman. In 1952, after unsuccessfully trying to recruit a suitable United party candidate for the parliamentary constituency of Houghton—a prosperous and largely Jewish suburb to the north of Johannesburg—she decided to run for the seat herself and was elected. Entering the House of Assembly in 1953, she became one of the party's most successful backbenchers. As a member of the United party, Mrs. Suzman also served as honorary information officer of its women's council and as secretary of the constituency committee.

As the United party became a less effective party of opposition to the government, a division developed within its ranks. In the summer of 1959 a group of twelve liberal Members of Parliament, including Mrs. Suzman, broke away from the United party and formed the Progressive party under the chairmanship of Dr. J. van A. Steytler. At its first congress the Progressive party adopted a program that called for the establishment of a South African nation based on Western principles; the right of all, regardless of race or creed, to take part in government "in accordance with their degree of civilization"; and constitutional safeguards, including limitations on the power of the central government as well as a bill of rights that would guarantee fundamental freedoms.

Despite the high caliber of its membership, the Progressive party failed, however, to make any great impact on the South African political scene, and in the general election of October 18, 1961 eleven of the twelve Progressive candidates were defeated. Only Mrs. Suzman was reelected—by the narrow margin of 564 votes in a constituency of some 13,000 people—becoming the only candidate, since the first South African Parliament was established in 1910, ever to be elected by a white constituency on a platform that clearly rejected racial discrimination. Her success has been attributed to her ability and her personal popularity, and to the fact that her wealthy constituents had less to fear from nonwhite competition than voters from the less prosperous economic classes.

As the lone voice of real opposition in Parliament, Mrs. Suzman spoke out against the apartheid policies of the government of Dr. H.F. Verwoerd and the repressive legislation initiated by Minister of Justice (now Prime Minister) Balthazar Johannes Vorster. She usually stood alone in opposing such measures as Vorster's Sabotage Act of 1962, which she renamed the "Intimidation bill," or the ninety-day detention measure of 1963, which, she maintained, brought South Africa "further into the morass of a totalitarian state." In 1964 she introduced a motion calling for repeal of all "enactments under which citizens can be deprived of their liberty without recourse to the courts of law," but she failed to receive a second for the motion. When the South African Press Commission issued a report in May 1964 calling for restrictions on foreign newsmen, she declared that such a measure would make South Africa "the laughing stock of the civilized world." Mrs. Suzman was the only member of Parliament to condemn the white supremacist government of Rhodesia, which unilaterally declared its independence from Great Britain in 1965. Addressing a public rally in Johannesburg in 1966, she condemned the use of arbitrary powers by the Minister of Justice and excoriated the leaders of the South African government as "narrow-minded, prejudice-ridden bullies."

Mrs. Suzman maintains that "apartheid makes economic nonsense," and that the self-governing states for African natives, called Bantustans, which had been planned by Verwoerd, could never become self-supporting under existing economic conditions. She especially criticizes government policies that designate an African worker as a "temporary sojourner" in areas outside his tribal home and restrict his movements by such measures as pass laws and group area laws. In her conception of a multiracial society Helen Suzman does not insist on absolute equality or universal suffrage, but she stresses equality of opportunity, with free and compulsory education for everyone and the removal of all obstacles to economic advancement. She would grant the right to vote to those who have had seven years of schooling, or four years of schooling and two years of employment. Under such a plan some 100,000 or 200,000 of the country's 12,750,000 black Africans would immediately have the right to vote, and that number would increase with the improvement of educational and economic opportunities.

Commenting on her parliamentary tactics in an interview in the London *Sunday Times* (August 13, 1967), Mrs. Suzman said that she did "an awful lot of talking" and kept "the vital issues before the public." She also pointed out that her votes as a "minority of one" were being recorded. Although she sees little hope for any significant change in South Africa in the foreseeable future, she expects to continue her struggle. "I fight . . . because . . . I have a moral duty to do so," she has said, as quoted in *Newsweek* (June 21, 1965). "But I also hope that I can convince the white population that . . . it is impossible to maintain this position indefinitely. At the same time, I hope to show the nonwhites that not all whites are racists and keep a few bridges open for us to meet across when the time comes."

Although Mrs. Suzman was reelected to her parliamentary seat by an increased majority on March 31, 1966, the elections swung to the right, with the Nationalists controlling 126 out of 166 seats in the House of Assembly. The accession of Vorster as Prime Minister in September 1966, following the assassination of Verwoerd, appeared to herald little change in the repressive policies of apartheid. Additional restrictive legislation, introduced in March 1968, included the Prohibition of Political Interference Bill, which barred involvement of one racial group in the political affairs of another and appeared to make Helen Suzman's goal of a multiracial society more remote than ever.

Mrs. Helen (Gavronsky) Suzman and Dr. Moses M. Suzman have two daughters: Frances Barbara (Mrs. Jeffrey Jowell), an art historian who has done graduate work at Harvard University and is married to a lawyer; and Dr. Patricia Ann Suzman, a physician. Mrs. Suzman, who is five feet three inches tall, weighs 125 pounds, and has blue eyes and graying hair, is a chic, attractive, and brilliant woman with overflowing vitality and a sharp wit. Although she is occasionally subjected to such epithets as "Mother Superior" or to anti-Semitic caricature in the pro-government press, she is generally respected by her adversaries and venerated by the people for whom she speaks. She often contributes to newspapers and magazines. Despite her heavy work schedule, she finds time for such favorite recreations as golf, bridge, and swimming. Mrs. Suzman is a member of the Wanderers Club, Wanderers Golf Club, Houghton Golf Club, and Glendower Golf Club. Her religious affiliation is with the Great Synagogue in Johannesburg. She received the Leader Award of the United States Department of State in 1962. The World Council of Synagogues conferred a special award on her in August 1966, in recognition of her "distinguished leadership in the battle to translate the prophetic vision that 'all men are created equal' into a living reality."

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SYMINGTON, JAMES W(ADSWORTH)

Sept. 28, 1927- United States Representative-elect; lawyer
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JAMES W. SYMINGTON

In January 1968 James W. Symington announced that he was resigning as chief of the Department of Protocol in the United States Department of State to seek the Democratic nomination for Representative from Missouri's Second Congressional District, which covers the city of St. Louis and environs. After winning his party's nomination in the August primary Symington went on to defeat his Republican opponent, Hugh Scott, at the polls in November. Symington, who practises law when he is not in government, began his career as assistant city attorney in St. Louis and entered federal service as a special assistant to Ambassador John Hay Whitney in Great Britain in 1958. Three years later President John F. Kennedy appointed him deputy director of the Food for Peace program, and in 1962 and 1963 Symington served as administrative assistant to Attorney General Robert F. Kennedy. As chief of protocol for two years he was the United States government's official host to visiting heads of state and other foreign dignitaries and the chief liaison man between the White House and the 120 embassies in Washington. With his boyish charm and easy, genial manner, he brought a fresh, flexible approach to the stuffiest job in Washington and was, according to some seasoned observers, the most popular man in Foggy Bottom.

James Wadsworth Symington was born in Rochester, New York on September 28, 1927 to Stuart Symington, now United States Senator from Missouri, and Evelyn (Wadsworth) Symington, who later became celebrated as a café society singer. On his mother's side Symington is the grandson of James W. Wadsworth, former Senator from New York, and the great-grandson of the poet-statesman John Hay, who served as secretary and biographer to President Abraham Lincoln and as Secretary of State under Presidents William McKinley and Theodore Roosevelt. Symington has an older brother, William Stuart Symington.

Symington and his brother were raised in a succession of cities where their father, then an industrialist, held executive positions. In Rochester, Stuart Symington was vice-president of the Symington Companies, manufacturers of railroad equipment, from 1927 to 1930 and president of the Colonial Radio Company from 1930 to 1935. He was president of the Rustless Iron and Steel Company in Baltimore from 1935 to 1937 and the Emerson Electric Manufacturing Company in St. Louis from 1937 to 1945. The elder Symington became Assistant Secretary of War for Air in 1945 and later was named Secretary of the Air Force in the Cabinet of President Harry S. Truman.

Upon his graduation from Deerfield (Massachusetts) Academy in 1945, James W. Symington enlisted in the United States Marine Corps. He was discharged a year later, when general military demobilization took place in the United States. In 1947 he enrolled at Yale University, where he majored in English, played on the soccer team, and was lightweight boxing champion. He also sang with the university glee club and with the Wiffenpoofs. With others, he founded the Four Gone Conclusions, a quartet—in which he sang and played the guitar—that took bookings in and around New Haven.

After earning his B.A. degree at Yale in 1950, Symington debated with himself—but not too seriously—as to whether he should take up a career in show business or one in law. He played briefly with the band of Emil Coleman, with whom his mother had worked when she was a singer, but he finally opted for the law. In 1954 he took his LL.B. degree at the Columbia University School of Law and was admitted to the Missouri bar. For a year after his admission to the bar he worked as assistant city attorney in St. Louis, and in that position he helped to prepare the ordinance establishing the Metropolitan St. Louis Youth Commission, to which he was later appointed. He engaged in private practice in St. Louis with the firm of Cobbs, Armstrong, Teasdale, and Roos from 1955 to 1958, when he went to London as special assistant to Ambassador John Hay Whitney, his cousin. In 1960 he left the foreign service and joined the law firm of Arnold, Fortas, and Porter (now Arnold and Porter) in Washington, D.C.

President John F. Kennedy appointed Symington deputy director of Food for Peace, an overseas aid program, in January 1961, and Attorney General Robert F. Kennedy enlisted him as his administrative assistant in May 1962. When James Meredith's effort to enter the University of Mississippi sparked hostile opposition, Symington was among those sent by Attorney General Kennedy to see that Meredith was permitted to enter the university in accordance with federal law.

After two years in the Department of Justice, Symington returned to the firm of Arnold, Fortas, and Porter until June 1, 1965, when President Lyndon B. Johnson named him executive secretary of the President's Committee on Juvenile Delinquency and Youth Crime. His performance during nine months in the latter post drew praise from the most cynical of quarters. Larry Cole, director of the Lower East Side Action Project, an organization in New York City with a fierce anti-Establishment reputation, later told Jerry Tallmer of the New York *Post* (April 24, 1966): "He was a great surprise, because he really understood the things the kids with me were saying. . . . He's a very hip guy." Symington himself told Tallmer: "If I did anything I hope it was to impart to the country the awareness that programs for kids can't be designed by adults and simply handed over to them." He also said: "The point isn't how to put youth down, it's to lift them up, give them a sense of responsibility, to listen to them and let them speak."

On March 18, 1966 the White House announced the resignation of Lloyd N. Hand as head of the State Department's 45-man protocol team and the appointment of Symington to succeed him. Symington took over his new duties, and the title of Ambassador, four days later. As chief of protocol, Symington was the United States government's master of diplomatic etiquette and the President's personal ambassador to the foreign diplomatic corps. His duties included advising the President in matters of social propriety, from table manners to receiving-line behavior; seeing that foreign officials at state functions in Washington were treated in accordance with their rank; arranging the meetings between such officials and the President and the Secretary of State; welcoming visiting heads of state and other high foreign dignitaries, planning their itineraries, and looking after every detail of their stay in the United States. In addition, Symington and his wife were obliged to make a continual round of embassy receptions, dinners, and parties. Symington acted as advance man for the President on his overseas trips. Before President Johnson's 31,500-mile Asian tour in 1966, for example, Symington traveled double that distance, visiting each scheduled stop twice to make arrangements. Adept at languages, Symington was the first chief of protocol to converse with Soviet diplomats in their own tongue. He was also able to converse in French and Spanish.

The greatest problem he faced as chief of protocol was crime committed against foreign embassy personnel and property. A report in the *Parade* magazine section of the Washington *Post* (October 8, 1967) revealed: "Foreign diplomats . . . regard Washington as a dangerous outpost. . . . Apparently the word has spread among hoods that foreign embassies seldom prosecute. Often the burglaries, holdups, and even the rapes aren't reported, because diplomats are not eager to stir up ugly publicity. Those complaints that do go through are routed to the dean of the diplomatic corps. . . . He reports the incidents to Symington."

On January 6, 1968, Dr. Martin S. Greenberg, the chairman of the Democratic party in Missouri's Second Congressional District, announced that James W. Symington had decided to seek the party's nomination for Representative from that district in the primaries to be held in August 1968. Republican Thomas B. Curtis, Congressman in the Second District since 1951, had already announced that he was vacating the seat to run for the Senate. On January 13, 1968 President Johnson disclosed that he planned to recall Ambassador Angier Biddle Duke from Spain to replace Symington as chief of protocol. Biddle Duke had once before served with distinction in the post, from 1961 to 1965.

Even before Symington opted to enter electoral politics, Dennis O'Neil wrote of him in *Coronet* (December 1966): "Behind-the-scenes political talent spotters around Washington are not reluctant to describe him as a 'comer.' He strongly resembles proven vote-getters like John V. Lindsay, the mayor of New York, and before him, John F. Kennedy. His image is that of a young, charming, intelligent heir to a powerful family tradition of public service, probably left of center, but not too far left. His record is spotless, and getting brighter every day."

James W. Symington and Sylvia Schlapp were married on January 24, 1953. Mrs. Symington, who holds an M.A. degree in music composition from Washington University in St. Louis, plays the piano and harpsichord. The Symingtons' daughter, Julia, also plays the piano, and their son, Jeremy, plays the recorder. Symington and his wife write folk-style songs together, she contributing the music and he the words. He may be heard singing and playing some of the songs in the LP album "An Evening on Buford Mountain." Symington contributed his voice and guitar to his father's Senatorial campaigns in the 1950's, performed informally for Queen Elizabeth when he was in England, and as chief of protocol regularly sang at embassy parties. He keeps fit by playing tennis at least twice a week and by riding a bicycle to work. His preferences in reading are contemporary history, Victorian novels, and the humor of James Thurber and Robert Benchley. His favorite classical composer is Mozart.

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SZERYNG, HENRYK (shâr'ēng hen'rik)

Sept. 22, 1918(?)- Mexican violinist
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The celebrated Polish-born Mexican violinist Henryk Szeryng, formerly a teacher at the National University of Mexico, began his full-time concert career in the mid-1950's at the urging and under the patronage of pianist Artur Rubinstein. Szeryng toured Europe in 1956 and made his formal debut in the United States in 1957. Since then he has performed in solo recitals and in concerts with major orchestras in forty-six countries, has won the Grand Prix du Disque award five times, and has become recognized, in the words of Philip Hart, "as one of the four or five major violinists of his generation." His repertoire ranges from the classic sonatas of Brahms and Beethoven to contemporary works by such composers as the Mexicans Ponce and Chávez, and his style, as Howard Klein has noted, combines "a rugged, peasant or earthy quality with a sublime patrician taste. In this respect he is alone."

Henryk Szeryng, the son of a lumber and iron magnate, was born in Zelazowa Wola, a suburb of Warsaw, Poland. Some sources give the date of his birth as September 22, 1918 and others place it three years later. His mother was an amateur pianist and music was an important element in his life from the cradle. "I was a lively, temperamental child," he has recalled, appropos his mother, "and it was only when I heard her play Chopin that I could collect my thoughts and concentrate." His parents early recognized his musical talent and took pains to see that it was nurtured within the framework of a well-rounded education that included the humanities and languages.

His mother gave Szeryng his first piano lessons when he was five, and shortly afterward he began studying the violin. When he had made enough progress, his parents asked the violin virtuoso Bronislaw Huberman to appraise his violin playing, and Huberman confirmed their judgment that the boy's talent was more than ordinary. On Huberman's recommendation, Carl Flesch in Berlin accepted Szeryng as a pupil. "I studied with Flesch until I was thirteen," Szeryng recalled for Shirley Fleming in an interview for *High Fidelity Magazine* (April 1963), and everything I know, violinistically speaking, I learned from him. Mind you, I say violinistic—not musical or interpretative." When he completed his studies under Flesch, his father rewarded him by sponsoring concerts in which he performed with orchestras in Warsaw, Bucharest, Vienna, and Paris.

After the concert tour, Szeryng settled in Paris, where he took classes under Gabriel Bouillon and others at the Conservatoire National Supérieur de Musique, studied composition privately with Nadia Boulanger, and formed artistically fruitful friendships with Georges Enesco and Jacques Thibaud. "I was familiar with the Russian and German schools in which you dominate the violin with your strength," Szeryng told Henry Kamm in an interview for the New York *Times* (January 29, 1967), so it was a marvelous surprise to hear Jacques Thibaud and to realize that the violin could also be treated with the utmost delicacy, sweetness, and even love."

When the Germans occupied Poland in 1939, Szeryng put his talents at the disposal of General Władysław Sikorski, commander in chief of the Free Polish Army and premier of the Polish government in exile. During World War II he played more than 300 concerts for Allied troops, patients in Red Cross hospitals, and prisoners of war in Europe, North Africa, the Near East, and the Americas—an experience that deeply impressed him with the power of music as a universal language capable of bridging ethnic, national, and religious differences. He also traveled with Sikorski as an interpreter when the General toured North and South America seeking places of asylum for Polish refugees. When in New York he performed at Carnegie Hall, on November 24, 1943. (This was his *de facto* but not his formal debut in New York.) With Erich Itor Kahn accompanying him in the pieces calling for piano, he interpreted Tommaso Vitali's *Ciaccona,* Beethoven's "Kreutzer" Sonata, Henri Wieniawski's Concerto in D Minor Op. 22, Szymanowski's "Song to Roxana," Sarasate's *Danza Andaluza,* and a Mozart rondo. The audience responded enthusiastically, and Julian Seaman of the New York *Herald Tribune* (November 25, 1943) was unstinting in his praise for Szeryng's "clear, faultless style," "lyric zest," and "gift of sustaining an unbroken line." The reviewer in the New York *Times* of the same day was more reserved: "Mr. Szeryng's playing was more remarkable for its technical attributes than its musical insight or emotional intensity. He was at his best in rapid passage work . . . but he constantly let his technical prowess run away with him, adopting . . . extremely speedy tempi . . . [and] erratic . . . rhythms."

HENRYK SZERYNG

During the war Szeryng gave two recitals in Mexico City, Mexico where he deeply impressed, among others, Carlos Chávez, Mexico's foremost contemporary composer, and the late Manuel Ponce, also a composer, who was then teaching in the school of music of the National University of Mexico. Before the end of the war Szeryng, at Ponce's invitation, joined the faculty of the university as director of the school of music's string department, and in 1946 he became a Mexican citizen.

While teaching full time at the National University of Mexico, Szeryng gave a few concerts a year. In 1954, after a concert by Artur Rubinstein in Mexico City, Szeryng introduced himself to the pianist and played the violin for him. Rubinstein persuaded Szeryng that he ought to spend less time in the classroom and more on the concert stage, and he used his influence to arrange a nine-city European tour for him in 1956. In Paris, during the tour, Rubinstein introduced him to Sol Hurok, who booked Szeryng for a twenty-concert tour of the United States the following year. The first appearance of the American tour was with the Cleveland Symphony Orchestra at Carnegie Hall in New York City on February 12, 1957 in a performance of the Brahms Violin Concerto, which he executed, according to Shirley Fleming in *High Fidelity Magazine,* "in a manner proclaiming a violinist of stature."

Szeryng returned to Carnegie Hall on February 18, 1959, playing Tchaikovsky's Violin Concerto with the Boston Symphony Orchestra under Charles Munch. Winthrop Sargeant commented in the *New Yorker* (February 28, 1959): "I have rarely heard this concerto (which is one of the most taxing of all violin pieces, from the purely technical standpoint) played with comparable grace and delicacy." Reviewing Szeryng's Odéon album *J. S. Bach: Sonatas and Partitas for Violin Alone* in the *American Record Guide* for September 1959, Shirley Fleming wrote: "Three aspects of Szeryng's art are particularly impressive: intonation which is as devastatingly exact as any we are every likely to hear, a healthy, expressive tone, and a wonderfully controlled bow. . . . Beyond the point of brilliant technique, . . . Szeryng addresses Bach with a natural urbanity, and his remarkable finesse permits these works to sound almost serene."

On February 9, 1960 Szeryng, appearing at Carnegie Hall with the Cleveland Symphony Orchestra under George Szell, performed as soloist in the Mendelssohn Concerto. On the same program, the orchestra gave the première performance of Benjamin Lees' Second Symphony. Szeryng became a close friend of Lees and three years later, in February 1963, he performed the world première of a concerto by the composer with the Boston Symphony Orchestra. Lees has recalled Szeryng's collaboration with him in preparation for the performance: "Szeryng has enormous respect for the composer. . . . He asked endless questions pertaining to phrasing, interpretation and dynamics. We went over metronome markings, first one way, then another. He committed the orchestral score to memory—as he does with every concerto—and then learned the piano reduction. . . . It must be noted that he is not simply a solo artist, but a complete musician. I have been . . . amazed at his knowledge of the chamber music literature and his ability to integrate his style of playing to that demanded by such music."

At Lewisohn Stadium in New York on August 1, 1963 his interpretation of Brahms' Violin Concerto gave Howard Klein of the New York *Times* (August 2, 1963) the impression of "raw strength . . . polished to a high sheen." In the 1964-65 season Szeryng toured four continents in over 130 engagements. In February 1965 he gave one of the rare United States performances of Karol Symanowski's Second Violin Concerto, with the Minneapolis Symphony Orchestra under the baton of Stanislaw Skrowaczewski. He appeared on National Education Television on November 14, 1965, performing the Bach Double Concerto with Norman Carol and the Minneapolis Symphony under Skrowaczewski.

In a recital at the Metropolitan Museum of Art in New York City on April 14, 1967 Szeryng played Mozart's Sonata in B Flat (K. 450). His interpretation of the same composer's Concerto in D (K. 27a) with the Washington National Symphony on April 16, 1967 was called a "warm, confident, elegantly contoured reading" by Roger Sherman of the New York *Times* (April 17, 1967). On October 24, 1967 Szeryng was guest soloist at the U.N. on United Nations Day, performing the Brahms Concerto before the General Assembly with the Vienna Philharmonic Orchestra under Wolfgang Sawallisch. In October 1967 at Expo 67 in Montreal, Canada, Szeryng gave two solo recitals, in which he played the entire cycle of Bach's works for violin unaccompanied, and he joined the Soloists of Prague, a chamber ensemble, in a performance of Vivaldi's *The Four Seasons*.

Szeryng has recorded on the Odéon, Philips, EMI, Monitor, RCA Victor, Mercury, and Everest labels. The recordings that won him the Prix du Disque were of performances of Bach's Sonatas and Partitas for Violin Unaccompanied (1955); Prokofiev's Concerto No. 2 in G for Violin Op. 63, with the London Symphony Orchestra under Rozhdestvensky (1957); Brahms' Concerto in D for Violin Op. 77, with the London Symphony Orchestra under Antal Dorati (1960); Beethoven's Sonata No. 9 in A Op. 47 (the "Kreutzer") and Sonata No. 5 in F Op. 24 (the "Spring"), with Artur Rubinstein (1961); and Mozart's Violin Concerto No. 5 in A Major K. 219, and Violin Concerto No. 6 in D Major K. 271A, with the New Philharmonica Orchestra conducted by Alexander Gibson (1966). Mercury Records, now his chief recording outlet in the United States, aimed at wider public recognititon of Szeryng in that country when, at the end of 1966, it issued *Four Great Violin Concertos,* a boxed set of four popular concertos by Beethoven, Tchaikovsky, Sibelius, and Prokofiev performed by Szeryng with the London Symphony Orchestra. Previously, Mercury had released individual recordings of Szeryng playing concertos by Mendelssohn, Schumann, Brahms, and Khachaturian. The Mexican composers in Szeryng's repertoire include José Rolon, Silvestre Revueltas, Rudolfo Halffter, Blas Galindo, Sabre-Marroquin, and Carlos Jiminez Mabarak.

Szeryng spends about ten months of each year on the international concert circuit. Sol Hurok continues to act as his booking agent, and Charles Reiner has been his regular piano accompanist since 1959. His concert career has restricted his teaching, but he still gives summer master classes in technique and interpretation, courses that he inaugurated in 1958 at the annual Pan-American Conference in Mexico City.

Henryk Szeryng, who is unmarried, maintains an apartment in Paris in addition to his home in Mexico City. The cosmopolitan violinist speaks seven languages: Polish, English, French, German, Spanish, Italian, and Portuguese. He is, by temperament, gregarious. Like Rubinstein, Szeryng is known for the help and encouragement he extends to other musicians, particularly the young. Interviewing Szeryng in his Paris apartment for the New York *Times* article, Henry Kamm noted that the violinist owned "a Stradivarius and a Guarnerius . . . a black poodle, a cat, a budding collection of paintings (including a Pissaro), two pianos, several photographs of Mr. Rubinstein dedicated in Polish and one of Sibelius dedicated in English." "I am primarily interested in international friendship and harmony," Szeryng told Kamm.

In the interview with Shirley Fleming for the *High Fidelity Magazine* article, Szeryng mentioned in passing that when studying the Bach solo works he had found playing them on the organ to be helpful. "That is why," he said, "I begin the fugues softly and let them build up voice by voice. On the organ you can play them no other way." Shirley Fleming commented: "The mode of study struck me as indicative of just how fully Szeryng lives up to his contention that he regards his instrument as a means and not an end—a belief professed by many violinists but acted upon by infinitely fewer." Artur Rubinstein has called Szeryng "a musician's musician," explaining: "Real music lovers want emotion—great moments—which Szeryng's playing gives them."

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TAUFA'AHAU TUPOU IV

July 4, 1918- King of Tonga
Address: Royal Palace, Nuku'alofa, Tongatapu, Tonga

The last surviving Polynesian kingdom in the South Pacific is headed by His Majesty, Taufa'ahau Tupou IV, sovereign King of Tonga, who succeeded his mother, the late Queen Salote Tupou III, on December 16, 1965 and was formally crowned on July 4, 1967. As Prime Minister of Tonga from 1949 to 1965, Crown Prince Tungi—as he was then known—instituted a number of social and economic reforms aimed at bringing the people of that natural paradise into the twentieth century, and he has continued his reform program since ascending the throne.

Tonga, a self-governing British-protected state under a constitutional monarchy, consists of some 150 islands, about 1,000 miles northeast of New Zealand, with an area of 270 square miles and a population of some 77,500—most of whom are Methodist Christians. Discovered by Dutch navigators in 1616, the Tonga islands were visited in the 1770's by Captain James Cook, who named them the "friendly islands." King Taufa'ahau Tupou IV claims to represent the forty-third generation of direct descendants of Aho'eitu, the first Tui Tonga (supreme ruler), who lived in the tenth century A.D. He is the fourth sovereign of the Tupou dynasty, founded in 1845 by his great-great-great-grandfather, King George Tupou I, who had embraced Christianity in 1831, later united the three groups of Tonga islands under his own rule, and instituted constitutional government in 1875. George Tupou I was succeeded upon his death in 1893 by his great-grandson, George Tupou II, under whose reign a treaty of friendship was signed with Great Britain in 1900, placing Tonga under British protection. He in turn was succeeded by his daughter, Salote, in 1918. Under the Tongan constitution, the sovereign shares power with a Privy Council, a Cabinet, a partially elected legislative assembly, and a judiciary. He is advised by a British commissioner, who also serves as consul. Although Tonga has a relatively prosperous economy, based on the production and export of copra and bananas as well as a growing tourist trade, the country is faced with problems of poverty and overpopulation.

THE KING OF TONGA

Prince Tupouto'a-Tungi—who later became King Taufa'ahau Tupou IV—was born in Nuku'alofa, the capital of Tonga, on July 4, 1918, the older of the two surviving sons of Prince Uiliami Tupoulahi Tungi and Queen Salote Tupou III. His father, a member of one of Tonga's most noble families, who also claimed to be descended from Aho'eitu, served as Tonga's Prime Minister from 1923 until his death in 1941. His younger brother, Prince Jione Gu (or Jone Ngu) Manumataongo, who is now known as Prince Fatafehi Tu'ipelehake, has been serving as Prime Minister since 1965.

Crown Prince Tungi obtained his early education at Tupou College in Tonga and then went to Australia to study at Newington College, an exclusive boys' preparatory school at Stanmore, New South Wales. After completing his secondary education he remained in Australia to study at Wesley College of the University of Sydney, where his brother also became a student. Queen Salote once said that she had arranged for her older son to study arts and law and for her younger son to study agriculture, so that together they "could look after my people in a practical way." An honors student, Crown Prince Tungi also took part in such athletic activities as surfing and pole-vaulting at the University of Sydney, which awarded him a B.A. and an LL.B. degree. He was the first Tongan to graduate from a university.

During World War II Queen Salote urged her people to retreat from Nuku'alofa, leaving the defense of the city and port against possible attack by the Japanese to British and American military forces. In 1941 Prince Tungi and Prince Tu'ipelehake leased large tracts of land from their personal estates to the British government for the construction of a military airfield.

In 1949 Crown Prince Tungi became Prime Minister of Tonga, succeeding Ata, high chief of the Hihifo region, who had served as Prime Minister since the death of Prince Uiliami Tupoulahi Tungi in 1941. Although Queen Salote continued to reign as constitutional monarch, Tungi virtually controlled the kingdom. In addition to the Prime Ministership he held the portfolios of Foreign Affairs, Agriculture, Education, and Works in the Cabinet. He served as Minister of Radio and Telephonic Communications, chairman of the Broadcasting Commission, and ministerial head of the Justice and Auditing Department. He was also chairman of the Copra Board and of the Produce Board, established as statutory bodies to oversee the marketing of the nation's chief products. "I'm a bit of a Pooh-bah, you know," Tungi jokingly told a correspondent for the Manchester *Guardian* (October 11, 1962), "except that I don't cut off any heads."

As Prime Minister, Tungi traveled widely, attending conferences, seeking markets for Tongan products, and gathering ideas for the modernization of the country. "I like to travel, because when I am travelling I don't have to work so hard," he told the *Guardian* correspondent. In 1950 he and his brother were the Tongan delegates to the first South Pacific Conference, held at Suva, the capital of Fiji. He made his first trip to England in 1951, to attend the Festival of Britain, and on his way back stopped off at such centers of tropical agriculture as Jamaica, Trinidad, and Ceylon. In June 1953 Queen Salote attended the coronation of Queen Elizabeth II in London, where she captivated crowds with her dignity, humility, and good humor. When Queen Elizabeth visited Tonga in December 1953, Tungi delivered the welcoming address.

Tungi's reforms during his Prime Ministership included improvements in education and health services, both of which are free to Tongans. He also took steps to create more employment opportunities. His economic program, which some of his critics regarded as too grandiose, included the establishment of a factory for producing dessicated coconut, and a more elaborate scheme, aided by American businessmen, for the large-scale processing of Tongan coconuts in American Samoa. He sought new markets for Tongan produce in New Zealand, Japan, and elsewhere, and he made plans for the establishment of timber and boat-building industries in Tonga, for the acquisition of a 1,000-ton freighter to carry Tongan exports, for the importation of Indian elephants to help cultivate Tonga's banana crop, and for the introduction of Japanese tuna fishing experts into Tonga, to help the country develop its fishing industry. Unlike Queen Salote, who had discouraged foreigners from coming to Tonga, Crown Prince Tungi not only favored bringing in experts from abroad to help modernize and diversify the economy but he also tried to stimulate tourism. In January 1964 he visited the United States to attend dedication ceremonies for the new headquarters of the National Geographic Society in Washington, D.C., and on that occasion he met President Lyndon B. Johnson. In October 1965 he visited London, where Queen Elizabeth II granted him an audience.

On December 15, 1965 Queen Salote Tupou III died in Auckland, New Zealand, where she had gone for medical care. Crown Prince Tungi, who had flown to New Zealand to be with his mother during her last hours, failed to reach her bedside in time. On the following day, the Tongan Privy Council issued a proclamation, which said: "Members of the Privy Council . . . with one full voice and consent of tongue and heart, publish and proclaim that the Prince Tupouto'a-Tungi is now by the death of her late Majesty become the only lawful and rightful heir to the throne by the Grace of God." The funeral procession for the late Queen, which proceeded from the palace to the royal tombs, was led by Tungi—now King Taufa'ahau Tupou IV—and by the Queen's second son, Tu'ipelehake, who succeeded him as Prime Minister.

The King's formal functions include presiding over the weekly meetings of the Privy Council, which consists of two regional governors and five Ministers of the Crown, and the opening and closing of the annual sessions of the legislative assembly, which includes the seven Privy Council members as well as seven representatives of the nobles and seven elected representatives of the people. He also heads the state church. King Taufa'ahau Tupou IV indicated that he would be more than a constitutional monarch; he would continue to exercise the executive authority he had held as Prime Minister, to "plan a better life for the people." Because the country was in deep mourning for Queen Salote, formal coronation ceremonies were postponed for more than eighteen months.

Preparing for the coronation ceremony, King Taufa'ahau Tupou IV visited London in February 1967 to be fitted for his royal robes. On his return, a man in the welcoming crowd was heard to comment, as quoted in *Pacific Islands Monthly* (May 1967): "When our King is away, our right hand is cut off; when he is home again it is restored." For weeks before the coronation, people came by the thousands by launch and outrigger canoe from outlying islands, bringing food and drink. Arrangements were made for worldwide television and film coverage of the ceremonies.

On his forty-ninth birthday, July 4, 1967, King Taufa'ahau Tupou IV, wearing a velvet and ermine robe over an army general's uniform, was crowned in the royal chapel in Nuku'alofa in a British-style Methodist ceremony by the royal chaplain Rev. George C. Harris. He swore to keep the integrity of the constitution, to observe "the cause of law and justice in mercy," and to "maintain the laws of God and pure profession of the Gospel." The Christian ritual was followed by traditional Polynesian ceremonies that included tribal dancing and singing and a torch ceremony to ensure longevity of the King's reign. An estimated 35,000 persons took part in the five days of feasting on pigs, chicken, and fish. Among the seventy-seven foreign dignitaries who attended the coronation were the Duke and Duchess of Kent, representing the British Crown. The American delegation was headed by Governor John A. Burns of Hawaii and included former California Governor Edmund G. (Pat) Brown. New Zealand was represented by Prime Minister Keith Holyoake, and Australia sent Minister of Education and Science (now Prime Minister) John G. Gorton. Following the traditional kava-drinking ritual, the King was officially installed on July 6, and the festivities ended with a thanksgiving ceremony on July 9, 1967. In honor of the occasion, King Taufa'ahau Tupou IV released a number of prisoners from the jail, which is often jokingly referred to by Tongans as the "government college" because of the laxity of its rules.

Among the most pressing problems facing King Taufa'ahau Tupou IV are overpopulation (the population of Tonga has increased by some 20,000 in ten years), and the critical shortage of land. Under a nineteenth-century decree, every male Tongan receives 8.25 acres of land for his own use when he reaches the age of sixteen, but little unoccupied arable land remains. To check the population explosion, the government instituted a birth-control program, including the establishment of clinics, in 1966. Another problem that the government has taken steps to alleviate is the plague of rhinoceros beetles endangering the coconut crop. To improve the educational system, the King has introduced the abacus into the nation's schools, and he has instructed teachers in its use. Since his coronation, King Taufa'ahau Tupou IV has continued to encourage industrial development, tourism, and foreign investment.

King Taufa'ahau Tupou IV and Queen Halaevalu Mata'aho, the daughter of Ahome'e, governor of the Ha'apai group of islands, were married on June 10, 1947 in a joint ceremony that also marked the wedding of Prince Fatafehi Tu'ipelehake to Princess Melenaite. Some 40,000 persons took part in the week-long wedding celebration. The royal couple's oldest son, Crown Prince Taufa'ahau Manumataongo (also known as Tupouto'a) is a student at Sandhurst Royal Military Academy in England. Their other children are Princess Pilolevu, Prince Mailefihi, Prince Alaivahamama'o, and Prince Aho'eitu. In a country where physical magnitude is a sign of nobility, the King is of appropriately large dimensions. He is about six feet three inches tall and weighs some 300 pounds. Described as a Buddha-like figure and "a chuckling, whimsical giant," King Taufa'ahau Tupou IV is an expert surfer, despite his size, and he is also fond of fishing and skin diving. When traveling abroad he wears Western-style clothes, but at home he prefers the traditional native tunic and pareu. A reporter for the *Pacific Islands Monthly* (August 1967) called him "a man of intelligence, humor, and wit, quite capable of relaxing." He holds the rank of associate commander in the Order of St. John of Jerusalem, of which Queen Salote had been the first woman member. In 1951 he became a Commander of the Order of the British Empire (C.B.E.), and in 1958 Queen Elizabeth II created him a Knight of the Order of the British Empire (K.B.E.).

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THIEU, NGUYEN VAN (tyo͞o nwin vän)

Apr. 5, 1923- President of South Vietnam
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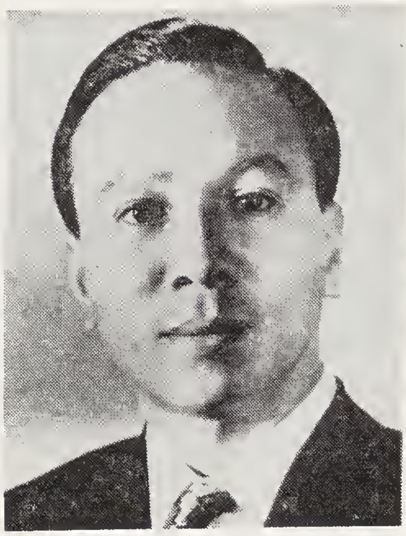
Elected on September 3, 1967, Lieutenant General Nguyen Van Thieu was sworn in as President of South Vietnam on October 31, 1967. A French-trained officer in the army of the Republic of Vietnam, Thieu was a key figure in the military coup against the Diem government in 1963. As chief of state in the military regime that ruled South Vietnam for more than two years beginning in June 1965, Thieu was overshadowed by his Premier, the flamboyant Nguyen Cao Ky, who is now Vice-President. A political moderate, Thieu has been favored with strong backing from United States officials who think him capable of forging at least a semblance of unity among the diverse political and religious factions in his country. Believing that his government's war against the Viet Cong insurrectionists and their northern allies can be won or lost just as easily at the conference table as on the battlefield, Thieu has called for a "clever and clear-sighted" policy and has demanded that his government play a central role in any peace talks involving the United States and North Vietnam.

Nguyen Van Thieu (the name means "one who ascends") is a native of the village of Trithuy, near Phanrang, the capital of Ninh Thuan, one of the poorest provinces of the central lowlands of Annam in what was then French Indo-China. He was born on April 5, 1923, the youngest of five children of Nguyen Van Trung and Bui Thi Hanh. His father was a small landowner who had also made his living as a fisherman and as a seaman on a coastal supply boat. Thieu's eldest brother, Nguyen Van Hieu, a Paris-trained lawyer, served as a public official under the French colonial regime and is now South Vietnam's Ambassador to Rome. His other brother, Nguyen Van Kieu, is minister counselor to the South Vietnamese Embassy in Taiwan.

Aided financially by his brother Hieu, Nguyen Van Thieu obtained his early schooling in Saigon and later attended the Roman Catholic Pellerin School in Hué. Soon after he had completed his secondary education World War II broke out and Thieu returned home. When Phanrang was occupied by the Japanese, beginning in 1942, there was at first little resistance from the natives, most of whom viewed the Japanese as their liberators from French rule. During the three years of occupation, Thieu worked in his father's rice fields, an experience that he has recalled as "monotonous."

With the defeat of the Japanese and the return of the French in 1945, Thieu, like many of his nationalistic-minded countrymen, enlisted in the Viet Minh, a national liberation force led by Ho Chi Minh. "We went into jungle clearings, where no one could see us, to drill with bamboo poles," Thieu has recalled, as quoted in the New York *Times* (September 4, 1967). "We had no rifles or other weapons." Rising through the ranks, Thieu eventually became a district chief, but soon he became disillusioned. "By



NGUYEN VAN THIEU

August of 1946, I knew that Viet Minh were Communists," Thieu is quoted in *Time* magazine (September 15, 1967) as saying. "They shot people. They overthrew the village committee. They seized the land."

Convinced that the Communists were Vietnam's real enemy, Thieu secretly went to Saigon. There, with the help of his brother Hieu—who had by then become a high-ranking government official—Thieu was admitted to the Merchant Marine Academy. Afer a year he received an officer's rating, but he turned down a berth on a ship when he discovered that the French owners wanted to pay him a lower salary than they paid their French officers. Thieu then transferred to the Vietnamese National Military Academy at Dalat, which the French had established to train officers for the newly created Vietnamese army. A member of the first graduating class, he obtained his second lieutenant's commission in the summer of 1949, after nine months of training. Some of his classmates at the academy later became officers in the Viet Cong.

As a young infantry platoon commander, Thieu distinguished himself in campaigns against the Viet Minh but also established a reputation for cautiousness, refusing to commit his troops to battle unless he felt reasonably certain of victory. He rose rapidly through the ranks, and by 1954 he had attained the rank of major and battalion commander. That year he led an attack on the Viet Minh in his home village and drove the Viet Minh forces out of his own family home with artillery and mortar fire. Concurrently with his career as a combat officer, Thieu also continued his military education. In 1949 he attended the Infantry School in Coetquidan, France, and in 1952 he studied at the Staff College in Hanoi.

In July 1954, following the defeat and withdrawal of the French, the Republic of Vietnam was established under the Geneva agreement, which separated it from Communist North Vietnam at the seventeenth parallel. Thieu's early command posts in the army of the Republic of Vietnam included that of commander of the Twenty-first Infantry Division and deputy commander of the second military region. He also served as commandant (or superintendent) of the National Military Academy at Dalat for a period of about four years, gaining the respect and loyalty of the cadets, many of whom are now middle-rank officers in the South Vietnamese army. Thieu was also for a time the acting chief of staff of the army's field command. He was sent to the United States twice, first in 1957, for a five-month course at the army's Command and General Staff College in Fort Leavenworth, Kansas, and again in 1960, to take modern weapons training at Fort Bliss, Texas. In 1959 he attended the Joint and Combined Planning School of the Pacific Command on Okinawa.

From 1960 to 1962, Thieu, then a colonel, commanded the First Infantry Division and eleventh tactical area. At that time the Fifth Infantry Division—strategically stationed at Bienhoa, just north of Saigon, and kept in readiness to put down any attempts to overthrow the Diem regime—was commanded by Nguyen Duc Thang (now Thieu's Minister for Revolutionary Development). Distrustful of Thang, Diem named Thieu to replace him in December 1962.

During 1963, as public opposition to the repressive policies of the Diem regime mounted, particularly among Buddhists, the American backers of Diem became disenchanted with him. Emboldened by this turn of events, key leaders of South Vietnam's military forces, Thieu among them, plotted Diem's overthrow. The coup, in which Diem was killed, was successfully staged on November 1, 1963. Thieu, who personally led one of his regiments in the decisive attack on the barracks of the presidential bodyguard, became secretary general of the Military Revolutionary Council that took control of the government. His rank at that time was brigadier general.

Surviving the coups and counter-coups that brought a succession of short-lived governments into power in the months that followed Diem's overthrow, Thieu in September 1964 became commander of the Fourth Corps and the fourth tactical zone, embracing the entire region of Vietnam south of Saigon. In this position he came to the attention of United States officials, who were impressed by his abilities as a military strategist. In December 1964 Thieu took part in a coup led by Air Vice Marshal Nguyen Cao Ky, removing the provisional High National Council and installing a new civilian premier, Tran Van Huong. When a new government, headed by Premier Phan Huy Quat, came into power in February 1965, Thieu was appointed Deputy Premier and Minister of National Defense. The following month, Thieu, who by this time had attained the rank of major general, also became head of the twenty-five-member Armed Forces Council, replacing Lieutenant General Nguyen Khanh.

On June 12, 1965 Premier Quat, under fire by militant Roman Catholics, relinquished power to a military triumvirate headed by Thieu. Shortly thereafter, a new government—the tenth to rule the country in nineteen months—was formed by the military. Executive and legislative powers were vested in a ten-man military body known as the

National Leadership Committee. Thieu was elected chairman and chief of state and Nguyen Cao Ky was designated Premier. According to a profile in the New York *Times* (June 15, 1965), Thieu was named to the top position because he was "respected as a mature, able officer who is not closely affiliated with any political, religious or army clique," and he had been endorsed by United States officials as the "best available candidate to head the new government." For two years he governed South Vietnam quietly and without fanfare, while Ky dominated the headlines. Thieu and Ky met with President Lyndon B. Johnson and allied leaders at meetings in Honolulu and Manila in 1966 and at Guam in 1967.

On September 11, 1966, 80.8 percent of South Vietnam's registered voters went to the polls to elect a 117-member constituent assembly that was charged with the task of restoring constitutional government to the country. The assembly drafted a constitution providing for an executive whose powers would be checked by a bicameral legislature and a judiciary, rejecting proposals by Thieu that would have given greater authority to the military. The new constitution, signed by Thieu, became effective on April 1, 1967. In accordance with the constitution, local elections took place throughout South Vietnam in the spring of 1967, and a national election was scheduled for the following September.

In the months that preceded the national election more than a dozen civilian candidates announced that they would seek the presidency. Both Thieu and Ky were among the announced candidates, and an intense internal struggle developed between the chief of state and his outspoken Premier. In July 1967 Ky —reportedly under strong pressure from the senior generals—announced that he would step aside for the "good of the nation" and accept the vice-presidential candidacy on a ticket headed by Thieu. Campaigning on the Dan-Chu (Democracy) slate, Thieu and Ky promised social reform, the implementation of democracy under the constitution, and efforts to bring the war to a just conclusion. To dispel suspicions of possible fraud, Thieu invited observers from twenty-four nations, including twenty-two Americans, to be present at the polling places on election day.

On September 3, 1967, 4,735,404 South Vietnamese went to the polls in the first national popular election since that won—by devious means, according to his detractors—by Ngo Dinh Diem in 1961. Thieu and Ky, overwhelmingly favored from the beginning because they were the best known candidates, received 1,649,561 votes, or 34.8 percent of the total, easily defeating the ten other slates. Thieu's nearest rival, peace candidate Truong Dinh Dzu, received 17.2 percent of the vote. The election result was validated by the constituent assembly on October 3, 1967 by a vote of 58 to 43.

Thieu was sworn in to a four-year term as President of the Republic of Vietnam on October 31, 1967. In his inaugural speech he promised to "open wide the door of peace and leave it open" but asserted that he was "determined not to accept a surrender." He outlined three guidelines for national policy, "democracy building, peace restoration, and social improvement," and called for the defeat of "totalitarianism, war, injustice, and backwardness."

Following a meeting between Thieu and President Lyndon B. Johnson in Australia in December 1967, a joint communique was issued indicating the Saigon government's readiness to discuss relevant matters with representatives of the Viet Cong—or, more properly, the National Liberation Front, as the South Vietnamese revolutionary political organization calls itself—but also its refusal to extend formal recognition to the organization as a legitimate political entity. After the Viet Cong launched a lunar New Year offensive against South Vietnam's major cities in late January 1968, Thieu ordered stepped up mobilization and called for martial law. Some 500 opponents of the government, including peace candidate Truong Dinh Dzu and militant Buddhist leader Thich Tri Quang, were arrested.

In an effort to mollify the scandal of widespread official corruption and incompetence in South Vietnam, Thieu replaced twelve of the country's forty-four province chiefs and two of its four commanders in March 1968. He also called for austerity measures and announced the establishment of a National Planning Council and a Committee for Administrative Reforms. Reacting to criticism that his nation was not carrying its burden on the battlefield, he asked for a large increase in the size of the South Vietnamese armed forces.

After President Johnson announced, on March 31, 1968, that in an effort to get peace talks started the United States would curtail its bombing of North Vietnam, the Hanoi government agreed to enter preliminary talks with the United States. Thieu hailed the American move "to bring an early end to the war in justice and freedom," but he remained cautious of Hanoi's motives and declared that if genuine peace negotiations were to develop from the preliminary talks, South Vietnam and not the United States would have to assume the principal role for the allied side. A few days later, President Thieu called for total mobilization of his country so that the strength of the armed forces would eventually reach a total of 900,000 men. He suggested that the build-up would make possible the gradual withdrawal of American troops, beginning in late 1968.

What some observers have described as a "forced political marriage" between Thieu and Ky appears to be relatively harmonious, with Thieu now occupying the dominant position. The overwhelming rejection by both houses of the civilian-controlled legislature of the full emergency economic and military powers requested by Thieu indicates the limitations under which the two men must operate under South Vietnam's new constitution, regardless of how efficiently they might work together.

In 1951 Nguyen Van Thieu married Nguyen Thi Mai Anh, the daughter of a prosperous physician of My Tho, a city in the Mekong delta. Thieu was born a Buddhist but converted to Roman Catholicism, his wife's religion, in 1958. The Thieus have a daughter, Nguyen Thi Anh, and a son, Nguyen Quang Loc. Thieu, of slender build, is five feet six inches tall, and he has brown eyes, graying black hair, and an unlined face that has been described as "childlike." Theodore H. White described him in

Life (September 1, 1967) thus: "A rather large head surmounts his diminutive body; the forehead is broad, the eyes usually sad, pouched with weariness. When he speaks, in excellent English, it is slowly, gravely, thoughtfully, with strangely convincing sincerity." Beverly Deepe, writing in the *Christian Science Monitor* (August 2, 1967), called Thieu "a master of political infighting—Machiavelli with a mandarin touch." Thieu's recreations are reading, fishing, hunting, and playing an occasional game of tennis. He is a pipe smoker.

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TRAPP, MARIA AUGUSTA

Jan. 26, 1905- Musician; author; lecturer
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The guiding force of the celebrated Trapp Family Singers, Maria Augusta Trapp, is also known to the worldwide audiences of *The Sound of Music* as having been in early womanhood the religious novice who became Baroness Maria von Trapp—the Maria of that very popular musical comedy. She has written several books about the musical troupe that tell of surmounting extraordinary hardships by faith in God and an adherence to the almost forgotten values of family solidarity, a love of nature, and an ingenious self-reliance. The Trapp Family Singers, whose members developed a simple family pastime into "the most heavily booked single attraction in the entire concert history of the United States," performed the vocal and instrumental music of John Wilbye, Michael Praetorius, Josquin des Prés, Bach, and other masters, as well as folk songs and carols from many countries, during seventeen years on the stage. A critic for the New York *Herald Tribune* (December 22, 1946) commented on the rare quality of their entertainment: "The Trapp family . . . occupy a special and tremendously important place in music because of their being among the few groups devoted to the preservation, during our long and wearing virtuosic heresy, of the natural practices and uses of music."

Maria Augusta Kutschera Trapp was born on January 26, 1905 aboard a train, as her mother hurried from their village in the Tirol to the hospital in Vienna, Austria. Her mother, Augusta (Rainer) Kutschera, died shortly after Maria was born, and her father, Karl Kutschera, died when she was six years old. As a guardian to Maria the court appointed a man whom she has described as a passionate socialist and a violent anti-Catholic. Although she had been baptized, she grew up outside the Church until she was eighteen. "I was 'thrown off my horse' by a very special mercy of God," she has said, as quoted in *Catholic Authors* (1952) and she became a devout Catholic. She was at that time in her final year at the State Teachers College for Progressive Education in Vienna.

To atone for her earlier life, Maria Kutschera decided to enter a convent. She was accepted as a candidate for the novitiate at the Nonnberg Benedictine Convent at Salzburg, where she considered herself a black sheep because of her tomboyish ways, her willful and independent nature, and her lack of religious training. She was teaching fifth graders at the convent when she was sent by the Mother Abbess as a governess to the children of Baron Georg von Trapp. The Baron, a much-decorated World War I submarine commander, had retired with his seven children to a villa in Aigen, near Salzburg, after the death of his wife. Maria quickly won the affection of the lonely family with her lively, outgoing disposition and the songs, games, and customs of her Tirolean girlhood. At the end of nine months she expected to return to the convent and take the veil. When the Baron proposed marriage she was torn between her religious devotion and her attachment to the family. With the blessing of the Mother Abbess at Nonnberg, however, she married the Baron on November 26, 1927.

After the marriage the family often sang together, especially during their traditional observance of religious festivals. Two daughters were born to the Baron and his wife: Rosmarie Erentrudis, in February 1929, and Eleonore, in May 1931. As a result of the economic disorders that plagued Europe in the early thirties, the Baron lost his fortune, and to earn a living the family turned their large home into a guest house for students and clergymen. A special dispensation from the Archbishop of Salzburg permitted them to have a chapel where Mass could be celebrated in their own home. At Easter 1935 the Reverend Franz Wasner (now Monsignor Wasner) came to the Trapp home as a guest and officiating priest. An accomplished musician, he listened critically to the family's informal singing and then immediately took charge of their musical education, becoming their conductor as well as their personal chaplain. He remained with them during their entire career as entertainers.

Under Father Wasner's guidance the Trapp family began to learn the great religious and secular music of the Renaissance and Baroque, practising many hours a day. However, they had no thought of singing professionally until August 1936, when they happened to be heard by Lotte Lehmann, who insisted that they enter a choral competition at the Salzburg Festival. After winning the contest they received invitations to give concerts and broadcasts. They began their first European tour at the end of 1937, as the Trapp Family Choir.

In March 1938 Austria was taken over by the Nazis. Although the family was gaining a reputation as a unique musical ensemble, they realized that further progress in their career would have to depend on cooperating with the hated Nazi authorities. They decided to emigrate. The Archbishop of

Salzburg granted permission for Father Wasner to accompany them, and with only a few possessions they fled across the mountains to St. Georgen, Italy. There they made arrangements with an American concert manager, who advanced them enough money for their passage to New York. The first American concert of the Trapp Family Choir took place at Lafayette College, Easton, Pennsylvania in October 1938. Traveling in a rented bus, the group gave several performances during the next few weeks. In December, however, the manager discovered that Mrs. Trapp was pregnant, a fact she had attempted to conceal, and he cancelled the tour. With the help of friends they gave a concert at Town Hall in New York, which brought important publicity and reviews in major newspapers.

Their American friends provided a house for the Trapps in Philadelphia, where they began learning the customs and language of the United States. Johannes Trapp was born there early in 1939. When, in March, the Trapps' visitors visas expired, they returned to Europe. In October, after a summer tour of Scandinavia, they were back in New York, determined to make the United States their home. Their fall tour did not draw very large audiences, and their manager told the family that they could never be popular here and that they should return to Europe. Refusing to accept that advice, in December the Baroness persuaded F. C. Schang of Columbia Concerts to undertake their management. He recommended changes in programming and presentation to make their concerts more lighthearted and informal, and he changed their name to the Trapp Family Singers.

As the Trapps toured during the following year, they gained confidence and developed the format that was to prove so successful with audiences over the next fifteen years. Dressed in native Austrian costumes, the family first sang *a cappella* several pieces of sacred music and madrigals; they then played selections on ancient instruments such as the virginal, recorder, and viola da gamba; and they concluded with a group of folk songs and yodels. At their Christmas concerts, which became a tradition at Town Hall, they reenacted some of their family customs and sang carols from all over the world, with Mrs. Trapp giving an informal narration. Louis Biancolli, writing of the Town Hall concerts in the New York *World-Telegram and Sun* (December 20, 1954), complimented Mrs. Trapp and the ensemble: "In this warm-hearted musician and mother, the group have their symbol and their spokeswoman. Together they stand for good cheer and generosity, inborn refinement and easy hospitality."

The Trapp family lived, between tours, in a rented house in Merion, Pennsylvania until 1942, when they spent their summer vacation in Stowe, Vermont. They found the Green Mountain countryside a peaceful retreat that resembled their native Austria, and before the summer ended they had purchased a 660-acre farm on a hillside offering an expansive view. With the ingenuity and fellowship that characterized all their activities, the Trapp family planned and built a twenty-room Tirolese manor house and a chapel on the farm, assisted by their Vermont neighbors. The farm was named Cor Unum, a reference to the first Christians in Jerusalem: "They were one heart and one soul—Cor Unum et Anima Una."

MARIA AUGUSTA TRAPP

Soon after they bought their farm, the Trapp Family Singers were directly affected by world events: Rupert and Werner, the Baron's two oldest sons, were drafted into the United States Army for World War II service. Their departure left Father Wasner as the only male voice in the group, and to meet their concert commitments the family had to learn an entirely new repertoire for women's choir. Despite wartime restrictions on travel, their singing career continued uninterrupted.

Early in 1944 the Trapps learned that an abandoned Civilian Conservation Corps camp near their farm was to be demolished. Mrs. Trapp recalled the Sing Weeks of her youth, when groups of young people would meet in the country and spend several days in singing and folk dancing. She proposed that the family introduce Sing Weeks in America, and, after obtaining a long-term lease on the camp from the state of Vermont, they modernized the twelve buildings and opened the Trapp Family Music Camp the following summer. For the next twelve years people of all ages and varying musical backgrounds came to the camp, where the routine, supervised by Father Wasner, included vocal and instrumental sessions for several hours each day. Schoolteachers took away ideas for their own classes, and alumni of the music camp formed Sing Week groups in other parts of the country.

In response to a call for help from the general of the American Army of Occupation in Austria, Mrs. Trapp organized the Trapp Family Austrian Relief, Inc., in January 1947. Wherever the family performed they collected food, clothing, and money for needy people in their native land. Baron von Trapp died on May 30, 1947 and was buried on the family farm in Stowe. The surviving members of the family became American citizens in 1948, dropping their titles and the "von" from their name. Fairly recently, however, Mrs. Trapp told Milton Esterow of the New York *Times* (September 1, 1967), "I'm going to put on the 'von' again. I've told my lawyer to take all the necessary steps. Ever since I've been in the public eye, everybody calls me von Trapp anyhow."

The Trapp Family Singers concertized in South and Central America in 1950, the Hawaiian Islands in 1952, Israel and South Africa in 1953, and Australia and New Zealand in 1955. During a European tour in the summer of 1950 they appeared at the Salzburg Festival. There they were greeted and feted royally and paid a visit to their former home, which had been turned over to missionaries of the Society of Precious Blood after having been used as a Nazi headquarters during World War II. As the Trapp children grew up, their marriages and separate careers made it increasingly difficult to keep the Trapp Family Singers together. Singing friends from outside the family filled in the gaps, but in 1955 the group disbanded permanently after a farewell tour climaxed by three Christmas concerts at Town Hall.

Since that time Mrs. Trapp has seldom been idle. She had begun a writing career in 1949 with the publication of *The Story of the Trapp Family Singers*. Three books followed: *Around the Year with the Trapp Family* (1951), *Yesterday, Today, and Forever* (1952), and, with Ruth Murdoch, *A Family on Wheels* (1959). All were published by J. B. Lippincott Company. She gives lectures and manages the Trapp Family Lodge in Stowe, which is known, winter and summer, for quiet talk, singing, and Viennese cooking. Mrs. Trapp's major interest, since visiting the leper colony at Molokai in 1952, has been missionary work. She has traveled to the Pacific Islands and New Guinea to bring the Catholic faith to natives and has donated to missions.

After refusing for two years to allow the Trapp family story to be made into a musical play, Maria Trapp consented when it was suggested that she could use her royalties for her missionary work. *The Sound of Music*, with book by Howard Lindsay and Russel Crouse and music and lyrics by Richard Rodgers and Oscar Hammerstein 2d, opened on Broadway in the fall of 1959 and starred Mary Martin and Theodore Bikel. It became one of the biggest money-makers in the American theatre. The original production ran for more than three years, and a revival was staged at the New York City Center in April 1967. Twentieth Century-Fox's 1965 film version, starring Julie Andrews, grossed $180,000,000 in showings all over the world. Mrs. Trapp told a reporter recently, "I have very little business sense and I have not made a lot of money," but she reportedly received half a million dollars in royalties from the stage, film, and recorded versions of *The Sound of Music*.

Maria Augusta Trapp received a Papal decoration, the Bene Merenti medal, in 1949. *The Story of the Trapp Family Singers* won the Catholic Writers Guild St. Francis de Sales Golden Book Award as the best book of nonfiction in 1950. In 1956 she was named Catholic Mother of the Year by the National Catholic Conference on Family Life. In August 1967 she was awarded the Austrian government's Honorary Cross First Class for Science and Art, for helping to strengthen the cultural ties between Austria and her adopted country.

One of the Trapp children, Martina (Mrs. Jean Dupire), is no longer living. The others—Rupert, Agatha, Maria, Werner, Hedwig, Johanna (Mrs. Ernst I. Winter), Rosemarie, Eleanor (Mrs. Hugh Campbell), and Johannes—are now scattered around the globe, engaged in missionary work, teaching, medicine, agriculture, and music. There are twenty-seven Trapp grandchildren.

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TROWBRIDGE, ALEXANDER B(UEL)

Dec. 12, 1929- Organization official; businessman
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As the head of the Department of Commerce, Alexander B. Trowbridge had as one of his most urgent concerns the enforcement of controls on dollar investments abroad, essential to the United States's international balance of payments position. Trowbridge was well qualified for that task because, before his appointment as Secretary of Commerce in June 1967, he had served, since 1965, as Assistant Secretary of Commerce for domestic and international business. Before entering government service he had been engaged in the overseas operations of several oil companies. Forced to resign as Secretary because of ill health, Trowbridge was succeeded on March 1, 1968 by Cyrus Rowlett Smith, chairman of the board of American Airlines. In May 1968 Trowbridge had recovered enough to take over the presidency of the American Management Association, a 54,000-member organization devoted to management education.

Alexander Buel Trowbridge was born on December 12, 1929 in Englewood, New Jersey, the son of Alexander Buel and Julie (Chamberlain) Trowbridge. He has a sister Julie (Mrs. Geoffrey Wilson). During his boyhood the family moved to Winter Park, Florida, where his father was professor at Rollins College. (Later his father served as director of the UNESCO mission to Iraq, and at present he teaches Russian history at American University in Washington, D.C.) His grandfather, another Alexander Buel Trowbridge, was a well-known architect, and one of his earlier ancestors, Thomas Trowbridge, came to America from England in 1636. By his mother's remarriage in 1959, Trowbridge has a stepfather, Paul M. Herzog.

After preparing for college at Phillips Academy in Andover, Massachusetts, Trowbridge entered Princeton University, where he took his major courses at the Woodrow Wilson School of Public and International Affairs. During his summer vacations he engaged in voluntary reconstruction work in Western Europe; was a member in 1948 of the International Interne Program at United Nations headquarters in Lake Success, New York; and served in 1950 as assistant to Congressman Franklin D. Roosevelt Jr. in the House of Representatives in Washington. At Princeton he won the Gale F. Johnson Prize and obtained his B.A. degree *cum laude* in 1951.

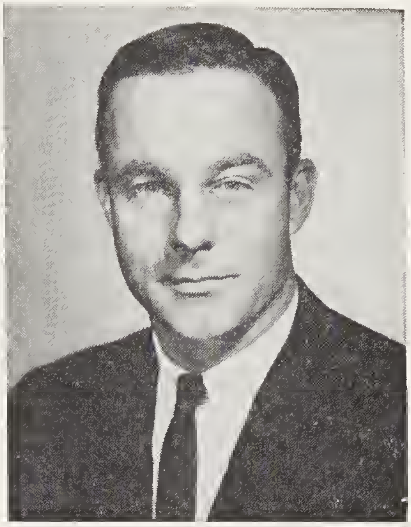
For about six months after graduation Trowbridge worked for the Central Intelligence Agency, leaving in late 1951 to join the Marine Corps. Commissioned a second lieutenant in 1952, he served with the 1st Marine division for a year in Korea as a platoon leader and tactical air observer and was awarded the Bronze Star with Combat V.

International relations had continued to be Trowbridge's main interest, and in 1954 on the advice of the distinguished diplomat George F. Kennan, with whom he had studied in his senior year at Princeton, he decided to go into the international oil business. He joined the California Texas Oil Company, a subsidiary of the two parent companies, Standard of California and Texaco, Inc., and after a year in the New York office he was assigned to Manila with Caltex (Philippines), Inc., a California Texas Oil Company subsidiary. From 1955 to 1958 he was marketing assistant for petroleum products in the Philippines, for which Caltex was at that time the chief marketer. He resigned to accept a position with Standard Oil Company (New Jersey).

Affiliates of Standard Oil Company operate in more than 100 countries of the free world. Trowbridge's assignment in 1959 was with Esso Standard Oil, S.A., Ltd., a wholly owned subsidiary of Standard Oil that handled some refining but primarily marketing in the Caribbean area and Central America. He worked in Havana, Cuba in marketing until the seizure in 1960 of the company's oil properties by Fidel Castro's government.

Esso Standard Oil then sent Trowbridge to its Panama office as operations manager. At the end of two years he became division manager in San Salvador, El Salvador, where marketing was the only activity of the company at that time. In 1963 he moved to San Juan, Puerto Rico to take over the dual post of president and division manager of Esso Standard Oil Company (Puerto Rico).

In early 1965 John W. Macy Jr., chairman of the Civil Service Commission, sought out Trowbridge in San Juan as a possible replacement for Thomas G. Wyman in the office of Assistant Secretary of Commerce for domestic and international business. Trowbridge accepted President Lyndon B. Johnson's nomination of him to that post in March and took his oath of office on May 6, 1965, after Senate confirmation of the appointment. To satisfy the conflict of interest laws, he put all his stock holdings in a blind trust. He has publicly opposed such laws, however, as unnecessary and as disadvantageous in attracting top-level businessmen to public service. For nearly two years he was the principal adviser to Secretary John T. Conner on all domestic and international aspects of Commerce Department responsibilities concerning industry, trade, investment, and related economic matters. He also directed policy for the defense services administration, and certain other organization units of the department.
bureau of international commerce, the business and



ALEXANDER B. TROWBRIDGE

While serving as Assistant Secretary, Trowbridge traveled in Latin America, Europe, Africa, and Asia to promote United States commercial and investment relationships. He worked with the Office of United States Special Representatives for Trade Negotiations on the Kennedy Round in Geneva, and in 1966 he handled negotiations in a trade dispute with the Philippines. It was part of his job to serve as spokesman for the Johnson Administration's liberalized trade policy toward the Communist bloc. He indicated at a meeting of the Manufacturing Chemists Association in November 1965 that as an instrument of foreign policy, increased American trade with Eastern European countries could be a powerful political weapon. A year later he told a business audience at the National Foreign Trade Convention that Americans would rather see Communist nations "create traffic jams with passenger automobiles than with tanks." During the last months of his tenure as Assistant Secretary, the Department of Commerce launched a program for expanded travel in the United States, urging that more foreign businessmen visit the country and that more international meetings and conferences be held there.

On the same day, January 18, 1967, that Connor's resignation as Secretary of Commerce was announced, President Johnson designated Trowbridge as Acting Secretary. Some political observers speculated at that time that Johnson was hoping that Congress would approve his recent proposal for a merger of the Commerce Department with the Labor Department, thus eliminating the need for him to appoint a new Commerce Secretary. With the establishment of the Transportation Department in the fall of 1966, the Commerce Department had suffered a loss in both functions and prestige. Faced with problems of morale and uncertainty, Trowbridge built up the department's *esprit de corps* by maintaining contact with his bureau and division chiefs, sometimes turning to them for advice. Probably the most widely discussed accomplishment of his four months as acting head, judging from the department's weekly news magazine, *International Commerce* (May 29, 1967), was the initiation of the Traders Index, a comprehensive automated data file on United States trade, to be supplied to all United States commercial officers overseas.

On May 22, 1967 President Johnson announced the nomination of Trowbridge as Secretary of Commerce, having temporarily abandoned the planned merger of the Commerce Department and the Labor Department. Trowbridge himself is a supporter of such a merger, as he indicated during the Senate hearings on his appointment, but he believes it will not happen until after the 1968 election. Sworn into office on June 14, 1967, he became the youngest member of Johnson's Cabinet and the youngest Secretary of Commerce in United States history. He was responsible for the administration of a department that at that time had 26,000 employees, forty-two field offices, and a $1.1-billion budget. Its operations are diversified, but in general are directed toward the promotion of healthy economic growth; development and dissemination of demographic, economic, scientific, and environmental information; and the carrying out of programs dealing with foreign trade, overseas investment, travel to the United States, full use of national resources, and the advancement of the Merchant Marine.

"In the interest of effective management and development of a unified transportation system" Trowbridge urged that Congress transfer maritime matters from the Commerce Department to the new Transportation Department. In July 1967 he was directed by President Johnson to review the first report of a private citizen group created in May 1966, the Citizen's Advisory Committee on Recreation and Natural Beauty. The assignment was made because Trowbridge headed a Cabinet-level Council of Recreation and Natural Beauty.

When he began his work as Commerce Secretary, Trowbridge felt that through persuasion the Department of Commerce could gain compliance among large companies with the government's voluntary balance of payments program to limit the outflow of dollars to other countries. In an effort, however, to cut the United States balance of payments deficit by $3 billion in 1968, the Johnson Administration imposed the nation's first mandatory curtailment on private investment abroad, and to enforce the controls, in early 1968 Trowbridge organized an office of foreign direct investment in his department. As a writer for *Time* pointed out in the January 19, 1968 issue, the complaints and confusion of businessmen over the curb on the dollar drain made Trowbridge's "one of the least enviable jobs in Washington this winter."

Trowbridge contributed a chapter on businessmen abroad to the book *The Overseas Americans* by Harlan Cleveland, published by McGraw-Hill Book Company in 1960. He was also a consultant in the preparation of the *Spearheads of Democracy—Labor in the Developing Countries* by George C. Lodge, published by Harper & Row in 1962. His organizational memberships include those in the Council on Foreign Relations (New York City) and the Federal City Club (Washington, D.C.). While in Puerto Rico, Trowbridge was director of the Federation of YMCA's, director of the Better Business Bureau, adviser to the Salvation Army of Puerto Rico, and member of the Rotary Club. In San Salvador he had also been a member of the Rotary Club. He is a Democrat and a Presbyterian.

On July 2, 1955 Alexander B. Trowbridge married Nancey Horst of Greenwich, Connecticut, a former Bennington College student who at the time of her marriage was employed at the Museum of Modern Art in New York City. They have two sons, Stephen (born in the Philippines) and Scott (born in Panama), and a daughter, Kimberley (born in El Salvador). The Trowbridges own a fine collection of works of art gathered over the years in the foreign countries where they had lived. They occasionally spend some time at a family summer place at Harwich Port, Massachusetts on Cape Cod, a 200-year-old house to which they have added several rooms.

According to *Time* (January 19, 1968), Trowbridge, whose nickname is Sandy, is as "handsome as a cinema star." Powerfully built, he stands six feet two inches tall and weighs 210 pounds. His eyes are blue and his hair is dark-brown. To keep trim, he works out regularly in the gym. He also plays tennis and goes skiing with his family, and his other recreations, too, such as amateur carpentry and gardening, tend to center around his home. In a New York *Times* profile (June 9, 1967) he was described as "soft-spoken in a cultured accent" and "an Easterner all the way." In 1966 he suffered a heart attack and was hospitalized again in early 1968 for what physicians called "coronary insufficiency."

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TRUDEAU, PIERRE ELLIOTT (trōō-dō')

Oct. 18, 1919- Prime Minister of Canada
Address: b. Prime Minister's Office, Ottawa, Canada; h. Prime Minister's Residence, 24 Sussex Dr., Ottawa, Canada

The prosaic world of Canadian politics has taken on a bright new image with the sudden ascension to highest national office of Pierre Elliott Trudeau, a dashing cosmopolite who has been called "Canada's most eligible bachelor." A bilingual Québecois born in wealth and educated internationally in law and political science, Trudeau early in his career dedicated himself to the pursuit of what he has called a "just society" for his country. A maverick and a pragmatist, he worked outside of regular political structures at first, as a labor lawyer, intellectual,

PIERRE ELLIOTT TRUDEAU

Cité

and university don. After considering and rejecting affiliation with the socialist New Democratic party, he turned to the Liberal party in the early 1960's. His opposition to Prime Minister Lester B. Pearson's nuclear arms policy—which accepted United States warheads on Canadian soil—deterred him for a time, but in 1965 he successfully ran for Parliament as a "new wave" Liberal. A year later Pearson named him Minister of Justice, and when Pearson resigned early in 1968 Trudeau was elected to succeed him as party leader and Prime Minister. To obtain a clear mandate from the people, the new Prime Minister called a general election in June 1968 and won for himself a stunning popular endorsement and for the Liberals an overwhelming majority in the House of Commons.

Joseph Philippe Pierre Ives Elliott Trudeau was born in Montreal, Canada on October 18, 1919 to Charles-Émile Trudeau, a French-Canadian, and Grace (Elliott) Trudeau, a Canadian of mixed Scots and French descent. He has a brother, Charles, an architect, and a sister, Mrs. Pierre Rouleau. His father, a lawyer who made a fortune in the 1920's from a chain of service stations, died in 1935, leaving an estate of $5,000,000.

Trudeau was raised in Outremont, an affluent Montreal suburb, in a household where the prevailing political bias was conservative. Trudeau himself took little interest in politics in his formative years. He attended Jean-de-Brébeuf, an elite French-Canadian Jesuit prep school in Montreal, where he established a brilliant academic record despite several suspensions for disciplinary reasons. Keith Spicer in the Toronto *Globe and Mail* (April 23, 1968) traced Trudeau's "opposition to accepted opinions" and "his theory, or non-theory, of creating counterweights" to his days as a schoolboy. "At Jean de Brébeuf . . . Trudeau shone in every revolt against established authority," Spicer wrote. "By temperament, then design, he seemed to oppose all official orthodoxies. One day he would be suspected of burning a Union Jack; the next he would applaud, alone in an outraged class, the British victory on the Plains of Abraham."

Trudeau's chief interests at the time he graduated from prep school were psychology and law, in that order. Because the University of Montreal did not then have a psychology department, he chose law. In 1943 he took his law degree with honors at the University of Montreal Law School and was admitted to the Quebec bar. During World War II he joined with other young French-Canadian activists in campaigning against military conscription.

Trudeau dates his real political awakening to his matriculation as a student of political economy at Harvard University in the United States. After taking a master's degree at Harvard, he did further study at the École des Sciences Politiques of the University of Paris and at the London School of Economics, where he studied under Harold J. Laski. Tired of academic work, he abandoned his pursuit of a Ph.D. degree and toured the world, traveling where possible by motorbike, with a knapsack on his back. He illegally entered Hungary, Poland, and Yugoslavia, and was expelled from the latter; was mistakenly arrested as an Israeli spy in Arab-held Jerusalem during the Arab-Israeli war; was in China during the 1949 revolution; witnessed street fighting in Rangoon, Burma during the civil war there; hitched a ride across war-torn Indo-China (Cambodia and Vietnam) in a military convoy; and he was arrested crossing the border between India and Pakistan shortly after the partition of those countries. Later he attended an international conference of economists in Moscow, an act that apparently landed him on some (Joe) McCarthyite blacklists. For a brief period in the 1950's immigration authorities were instructed to deny him admission to the United States, and throughout the 1950's he found it impossible to obtain a teaching post at the University of Montreal.

During his studies and travels abroad, Trudeau became aware of the crying need for political and social reform in Canada, particularly in the province of Quebec, which was, in his view, stagnating under an unholy alliance of the entrenched authoritarian regime of Premier Maurice Duplessis and the local ecclesiastical establishment. He returned home in 1949 determined, as he has said, to work for a "democratic revolution" that would effect "separation of church and state, electoral reform, [and] a reevaluation of our educational system."

At the time of Trudeau's return to Canada, the miners of Asbestos, a town in the province of Quebec named for its essential industry, were engaged in a bitter strike against the American company that owned and operated the asbestos mines. Premier Duplessis threw his police into the fray on the side of the company, and Trudeau, dubbed an "outside agitator" by clergy as well as police, entered the dispute as a legal aide to the miners. Later he edited a book about the strike and the principles involved in it, *La Grève de l'Amiante* (The Asbestos Strike) published in 1956 under the imprint of Les Editions Cité Libre. *Cité Libre* was a left-of-center intellectual quarterly, founded by Trudeau and others in 1950, which gradually developed into a formidable adversary of the Duplessis regime and which contributed significantly to its downfall in the late 1950's.

After two years as a junior economist on the staff of the Privy Council in Ottawa, Trudeau set up in Montreal a law office that someone described as "a free clinic for anyone with an interesting case." In 1956 he and others founded Rassemblement, a short-lived political movement dedicated to a "new and broadened left in Quebec." In a landmark article entitled "Un manifeste démocratique" in *Cité Libre* in October 1958 Trudeau called for a coalition of democratic forces. The main thesis of the article, as summarized by Peter Gzowski in *Maclean's* (February 24, 1962) was this: "It is still too soon for the socialist revolution in Quebec, but the need for a democratic one has never been more evident. . . . We *must* find a basis for fighting Duplessis on a democratic platform and whether the means is a union of the provincial CCF [a democratic socialist forerunner of what is now known as the New Democratic party] and Liberals, or an agreement to stay out of one another's constituencies and form a coalition later, we must agree to work on the principles we have in common."

Trudeau joined the faculty of the University of Montreal as an associate professor of law in 1961, and he remained at the university for four years, teaching classes in constitutional law and civil liberties and doing research as a member of the university's Institute of Public Law. In 1965 he joined the Liberal party and won election to the House of Commons as a Liberal candidate from the prosperous Montreal suburb of Mount Royal. In Parliament, Trudeau was a leading spokesman for a "one Canada" policy and an opponent of separatists who sought a special status for French-speaking Quebec. He served on several legislative bodies, including the Justice and Legal Affairs Committee, the External Affairs Committee, the Broadcasting and Assistance to the Arts Committee, and the Divorce Committee. Appointed Parliamentary Secretary to the Prime Minister in January 1966, he was reappointed to that post in January 1967.

In April 1966 Trudeau was a delegate to the France-Canada Interparliamentary Association meetings in Paris, and he served as a Canadian delegate to the twenty-first session of the United Nations General Assembly from September to December 1966. In February 1967 he toured French-speaking African nations on behalf of Prime Minister Pearson to determine the role that Canada should play in forming a French-speaking cultural association.

On April 4, 1967 Prime Minister Pearson appointed Trudeau his Minister of Justice and Attorney General of Canada. In the Ministry of Justice, as in the House of Commons, Trudeau worked effectively for the expansion of social welfare programs, the tightening of gun control laws, and the liberalization of laws relating to gambling, divorce, abortion, and homosexuality. Regarding sex laws, he once said: "The state has no business in the bedrooms of the nation."

When, in December 1967, Prime Minister Pearson announced that he planned to retire, Trudeau and nineteen others entered into competition for the Liberal party leadership and with it the prime ministership. (In Canada, the leader of the largest party in the House of Commons becomes prime minister.) In a tireless cross-country campaign, Trudeau's charisma became immediately apparent, in the huge admiring crowds he drew and particularly in the rapport that he struck up with young people. Canadian newspapers coined the term "Trudeaumania" to describe the phenomenon. On April 6, 1968 Trudeau was elected party leader on the fourth ballot at the Liberal party convention in Ottawa with 1,203 votes to his nearest opponent's 954. "In all our history," one seasoned Canadian political observer noted, "probably no man has entered the prime ministry so untried, so unfamiliar, so formless in his policies, yet so capable of capturing the imagination of so many Canadians."

Trudeau was sworn in as Canada's fifteenth Prime Minister—the third of French-Canadian descent—on April 20, 1968. At a news conference marking the occasion, he promised to seek a "just society" at home and a foreign policy based on a realistic assessment of Canada's means and best interests. He indicated that his government would be more frugal and more cautious than its predecessor about putting Canadian resources into international military alliances and peace-keeping commitments; that it would try to improve Franco-Canadian relations; and that it would move toward diplomatic recognition of Communist China "on suitable terms." On the subject of China he said: "The present situation in which a government which represents a quarter of the world's population is diplomatically isolated even from countries with which it is actively trading, is obviously unsatisfactory."

The House of Commons that Trudeau inherited from Pearson had a plurality but not a majority of Liberal party members. Not wanting to depend upon minority support to achieve his legislative goals, Trudeau dissolved Parliament three days after taking office and called for general elections on June 25.

In a colorful campaign during which he danced the frug, exhibited his diving ability, and kissed the pretty girls who flocked to meet him, he urged the voters to give him a mandate for his "just society." His campaign oratory had a ring of honesty rare in politics. In promising to work for a stable economy, for example, he warned that people could not demand expanded government services and programs without expecting the imposition of higher taxes to pay for them. "If you want pie in the sky, you'll have to vote for another party," he said. He repeatedly expressed his view that the richer provinces of Canada must, in effect, contribute to the support of the poorer provinces.

Almost 8,300,000 Canadians—about 75 percent of the eligible voters—went to the polls on June 25 and gave Trudeau the mandate he asked for. The Liberal party won a clear majority of 154 seats—out of 264—in the House of Commons, and Trudeau himself was reelected to a five-year term from his home district in Montreal.

As a French Canadian, Trudeau is naturally sympathetic to the grievances of French-speaking Canadians vis-a-vis the English-speaking majority, but he is also a staunch federalist who believes that separatism is inexpedient both for the minority group and for Canada as a whole. "French Canadians must refuse to be enclosed within Quebec . . . ," he wrote in *Federalism and the French Canadians,* published in 1968 by Macmillan in Canada and by St. Martin's Press in the United States. "Even more than technology, a culture makes progress through the exchange of ideas, through challenge. The federal system obliges Quebec's political culture to stand the test of competition." Elsewhere in the same book he wrote: "The die is cast in Canada: there are two main ethnic and linguistic groups; each is too strong and too deeply rooted in the past, too firmly bound to a mother culture, to be able to engulf the other. But if the two will collaborate at the hub of a truly pluralistic state, Canada could become the envied seat of a form of federalism that belongs to tomorrow's world." He has urged the adoption of a pan-Canadian bill of rights that would guarantee not only the civil but also the cultural rights of all Canadians, including the right to choice of language.

The first step toward Prime Minister Trudeau's just society is, as he sees it, governmental reform. In July 1968, within a week after naming his Cabinet, he began a sweeping reorganization of the federal government, creating new departments, merging old ones, and changing the size and scope of others. The Department of Consumer and Corporate Affairs, for example, was strengthened, for greater consumer protection, and a Department of Communications was set up. On September 3, 1968 Trudeau called upon the ten Canadian provinces to assist the federal government in reviewing the century-old federal Constitution, particularly as it applies to Parliament. He pointed out, for example, that a reform of the Senate was one of the prerequisites to the establishment of bilingual equality in Canada.

Pierre Elliott Trudeau, who is of average height, combs his thinning hair forward, Roman-emperor style. He keeps his wiry body lean by karate, yoga, skiing, swimming, skindiving, dancing, and canoeing. Trudeau made headlines in 1960 when he tried to paddle a canoe from Florida to Cuba but was turned back by American authorities. "Some people thought I was trying to smuggle arms to Cuba," he later commented. "But I ask you, how much arms can you smuggle in a canoe?" For all his adventuring, Trudeau is, as Helen Dudar pointed out in the New York *Post* (July 13, 1968), "a cautious darer" who does not take foolish risks, and the Canadian people sensed that when they elected him.

Trudeau's extensive and varied wardrobe includes pastel shirts, trilby hats, and green leather overcoats, and he once appeared in the House of Commons wearing an ascot and sandals. He drives a Mercedes sports car, often with one glamorous woman or other at his side. But his friends say that his reputation as a "playboy" and "swinger" is exaggerated, that he is, above all else, a self-disciplined, hard-working man whose light may be seen burning as he works, reads, or writes far into the night. Trudeau drinks little and does not smoke. In manner he is coolly decisive, with a self-confidence that approaches what some of his critics have termed "arrogance." The Prime Minister is a founding member of the Montreal Civil Liberties Union and a member of the Royal Society of Canada. Of the Roman Catholic faith, he rarely misses Mass on Sunday.

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TUPOU IV, TAUFA'AHAU *See* Taufa'ahau Tupou IV

TWIGGY

Sept. 19, 1949- British fashion model
Address: b. Twiggy Enterprises, Ltd., 22 Little Portland St., London, W. 1, England

With her boyish, matchstick figure and enormous blue-gray eyes, nineteen-year-old Twiggy has, in the past two years, captured the citadel of high fashion and given it a new look, featuring Mod styles designed for the young girl. Since she launched her career in 1966 under the guidance of her manager Justin de Villeneuve, Twiggy has been featured in the major fashion magazines of Europe and the United States. In 1967 she made a highly publicized tour of the United States both to model and to promote business for her company, Twiggy Enterprises, Ltd. It has been so successful in lending her name to merchandise ranging from dresses to paper dolls that Twiggy expects to be a millionaire at twenty.

The Cockney model's sudden wealth and her vogue, especially with the young, place her among Britain's working-class-bred superstars who in the past few years have proved that the old social distinctions no longer constitute a bar to fame and fortune. Although some observers have dismissed Twiggy's success as a fluke resulting from shrewd promotion that exploited the public's hunger for novelty, others consider her a "magic child of the media," whose image embodies a vital current in modern life, Richard Avedon, *Vogue*'s fashion photographer, has commented: "Women move in certain ways that convey an air of the time they live in, and Twiggy, when she's in front of lights, is bringing her generation in front of the camera."

Twiggy, whose real name is Leslie Hornby, was born in the London working-class suburb of Neasden on September 19, 1949, the youngest of the three daughters of William Norman Hornby, a television stage set carpenter, and Helen (Reeman) Hornby. Her two sisters, both married, are Vivian and Shirley. Leslie attended local schools, including Brondesbury and Kilburn Grammar School—where her classmates called her "Sticks"—until she was fifteen. At that time she quit school because, as she explained to Oriana Fallaci (*Saturday Evening Post,*

TWIGGY

August 12, 1967), "you can put up with it until you're thirteen, you know, but when you get to be fifteen and discover boys and dances, you begin to find out there's something else besides studying in life." At fifteen she began dating Nigel Davies, then twenty-five, whom she had met while working on Saturdays for a Queensway hairdresser who also employed Davies' brother. The son of a Cockney bricklayer, Nigel Davies—or Justin de Villeneuve as he preferred to be called—had worked as a pushcart peddler, an interior decorator, an amateur boxer, a hairdresser, and as an antiques dealer. "I always had my suits from Savile Row, even if I didn't have the money to eat," de Villeneuve told Thomas Whiteside (*New Yorker*, November 4, 1967), and so when his young girl friend told him that she wanted to model, he decided, as a self-made arbiter of style, to guide her way into the fashion world. Adopting de Villeneuve's nickname for her as a professional name, Twiggy let Justin take her to Mr. Leonard, a top London hairdresser who cropped her long brown hair and lightened it. Mr. Leonard placed a photograph of her in his window, and, a short time later, in February 1966, the picture was featured on the fashion page of the London *Daily Express* with the caption "This is the face of 1966."

With de Villeneuve making the arrangements, Twiggy began to accept bookings as a model in London. After only a few months, in which her popularity mounted steadily, de Villeneuve took her to Paris, where Hélène Gordon Lazareff, editor of *Elle*, decided to put her on the cover of that pacesetter of European fashion. Other cover pictures and feature layouts in *Elle*, *Paris Match*, and the British edition of *Vogue* soon followed. Meanwhile, de Villeneuve set up a company called Twiggy Enterprises, Ltd., to handle her business affairs, with her parents and himself as the directors. (Twiggy herself was too young to be included.) De Villeneuve contracted with two London clothing manufacturers, Leonard Bloomberg and Sidney Ellis, to manufacture a line of dresses and sportswear with a Twiggy label. Pamela Proctor and Paul Babb, friends of Twiggy's who had designed her clothes before, were hired to design the line, subject to Twiggy's final approval. Soon the dresses were doing a brisk business in London department stores, and royalties poured into Twiggy Enterprises.

Twiggy's success before she came to the United States had been impressive enough, but after her arrival on March 20, 1967 it took on star proportions, starting with the mob of photographers and reporters, larger than anyone could remember seeing for years, that attended her press conference at Kennedy airport. Her photographic assignments during her seven-week stay were handled by Barbara Thorbahn, vice-president of Stewart Models, a New York agency. At first Twiggy's fee was $120 per hour with a minimum booking of two hours, but after she appeared on the cover of *Newsweek* with a five-page feature spread inside her price soared to $240. "The whole world wants to do a story on Twiggy," Miss Thorbahn told Thomas Whiteside of the *New Yorker*. For *Life* magazine, Howell Conant took a series of pictures of Twiggy modeling Paraphernalia dresses at the New York boutique of that name. *Seventeen* ran a story pointing out that she makes up her eyes with three pairs of false eyelashes. She was also photographed for *Mademoiselle*, *Look*, *Ladies' Home Journal*, *Saturday Evening Post*, and *McCall's*.

Waiving her usual fee, Twiggy posed for Richard Avedon, *Vogue*'s foremost photographer, at $100 a day. De Villeneuve told Thomas Whiteside that the opportunity to work with Avedon had been one of the major reasons for Twiggy's trip to America. "Because up to now Twiggy, even though she's so very big, has been something of a joke among some people," he explained. "But I think that Twiggy being photographed by Avedon can change that. I think he'll take stunning photographs of her." Whiteside described the differences in Avedon's photographs thus: "Twiggy's eyes had a more limpid and feminine quality than I had seen in any other pictures of her, and I noticed, too, that the excessive angularity I was used to in Twiggy's poses was absent." She spent days working with Avedon, who found her control in front of the camera extraordinary considering that she had had less than a year's modeling experience. In addition to modeling for magazines, Twiggy was filmed by Melvin Sokolsky for a series of Monsanto Chemical Company advertisements. Wearing clothes made of Acrilan, a synthetic fiber manufactured by Monsanto, she toured New York from F.A.O. Schwartz, the toy store, to the Museum of Modern Art for that series.

Aside from Justin and her bodyguard, a Cockney flower seller named Teddy (the Monk) Adams, the person who saw the most of Twiggy during her seven-week American tour was New York fashion photographer Bert Stern. Besides photographing her for the *Newsweek* feature story, he contracted with de Villeneuve and ABC-TV to film a documentary. Stern was almost constantly hovering near her, filming her as she kept her modeling appointments, toured the city with crowds in her wake, and even as she relaxed in the East 62d Street apartment that he had lent to her and her manager and bodyguard. He turned the occasion of her having a haircut into a massive pop happening by staging it in an ABC television studio with full coverage by the press.

Stern's films were shown on the ABC network in three installments. The first, a half-hour segment called "Twiggy in New York" was aired on April 27, 1967. The reviewers found Twiggy refreshingly honest and unaffected, but Jack Gould of the New York *Times* (April 28, 1967) was disappointed that the film portrayed her only "as a captive of artful promoters." Filmed during her week's tour of the West Coast, the second half-hour program, on May 25, 1967, was called "Twiggy in Movieland." An hour-long show, entitled "Twiggy, Why?" rounded out the triptych in June. Narrated by Burgess Meredith, it included commentary by Barry Gray, Eugenia Sheppard, John Fowles, Marshall McLuhan, Tracy Hotchner, and David Bailey. A reviewer for *Variety* (June 28, 1967) found the show "unbelievably dull" and quipped that it might more appropriately have been called "Why Twiggy?"

While Twiggy was being ballyhooed in the press, her business interests expanded at a phenomenal rate. Bloomberg and Ellis, her dress manufacturers, arrived in the United States at about the same time she did and began showing their wares. Fashion editor Eugenia Sheppard called their exhibit a "great little collection for color, style, and price." Within five days they had taken $500,000 worth of orders and had to stop only because they lacked the manufacturing facilities to fill any more. De Villeneuve, meanwhile, began to shop carefully among the many offers for commercial tie-ins that he had received, insisting on complete control over any product to which Twiggy lent her name. The first company with whom he signed was Yardley; the product was an eye make-up kit, which was followed later by false eyelashes. Yardley guaranteed Twiggy Enterprises a minimum of $200,000 in royalties from these products. De Villeneuve signed a contract with Weston Merchandising Corporation, a firm that specializes in linking manufacturers and popular fads, for further licensing of Twiggy's name. Through Weston, Twiggy signed a contract with Mattel, the makers of the Barbie doll, for a Twiggy doll, complete with such accessories as a Twiggy mini-purse, a Twiggy treasure box, and a Twiggy fashion tote. The doll first appeared on the market in September 1967. Splitting a 5 percent royalty with Weston Merchandising, Twiggy's business is expected to gross between $1,000,000 and $3,000,000 from the Mattel venture. In addition Weston has secured about twenty other licensees of Twiggy merchandise, including *McCall's Pattern Book*, Western Printing and Lithographing Company (paper dolls), Colorforms (a dress-up kit), Alladin Industries (a children's lunch kit), American Dune Deck (swimsuits), Milton Bradley (game), Joe Kell Enterprises (T-shirts and sweatshirts), Super Poster, Kramer Brothers (hosiery), Topps Gum (trading cards), and Scripto (ball point pens).

After visiting the United States, Twiggy made promotional trips to Expo 67 in Montreal, Canada and to Japan. She did very little modeling during 1968, accepting only assignments that she found particularly interesting and prestigious, usually with Richard Avedon. But the Mod look that made Twiggy famous appears to be gone forever. Early in 1968 she adopted a Harlow look with blond curls, red kewpie-doll mouth, and no false eyelashes, although lately, with her new shoulder-length curls and long skirts, she appears to be favoring a romantic, Victorian style of dress. In July 1968 Twiggy was scheduled to begin work on a movie based on a children's story by Faulkner, "The Wishing Tree," in which she will play a little girl. She will costar with the Beatles, who are writing the music. Justin de Villeneuve is the producer.

Even though Twiggy is now so famous that her likeness stands in Madame Tussaud's wax museum, she has made few changes, according to all reports, in her way of life. The writer of the *Newsweek* feature story (April 10, 1967) commented: "She does not make the jet-set scene, nor the discothèque scene, nor the café-society scene." She still lives with her parents, although their small semi-detached brick house in Neasden will soon be succeeded by a large white house on a bank of the Thames. Twiggy neither smokes nor drinks, though she does, according to her own admission, "eat like a horse." Nevertheless, her 31-22-32 dimensions show no signs of expansion. She is five feet six inches tall and weighs about 92 pounds. Twiggy's favorite recreations include sewing and listening to rock 'n' roll records, but she seldom reads. "It takes me six months to read a very short book," she has confessed. Often she spends her evenings entertaining old friends with Justin de Villeneuve, to whom she announced her engagement in July 1968. Unpretentious and spontaneous, Twiggy frequently delights reporters with her candor. When asked if she thought her figure was "the thing of the future," she replied, "It's not really what you call a figure, is it?"

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VALENTI, JACK (JOSEPH)

Sept. 5, 1921- Organization official
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The chief spokesman and moral arbiter of the motion-picture industry in the United States is Jack Valenti, who became president of the Motion Picture Association of America in May 1966, filling a post that had been vacant since the death of Eric A. Johnston in 1963. Valenti, who began his career as an advertising man in Houston, Texas, was the first member of the White House staff recruited by Lyndon Baines Johnson when he became President in November 1963, and he served at Johnson's side as the most devoted of factotums and confidants for two and a half years. As Hollywood's self-censorship czar, Valenti has tried to shift the emphasis of the

JACK VALENTI

Production Code from narrow taboos to broad guidelines, permitting greater artistic freedom within the actual mores of American society.

The grandson of Sicilian immigrants and the son of a clerk in the county tax office in Houston, Texas, Jack Joseph Valenti was born in Houston on September 5, 1921. With his sister, Elaine, he was raised under economic conditions that favored the virtues of thrift and hard work. As a young boy Valenti worked in grocery stores and sold newspapers, and as an adolescent he earned $11 a week as an usher in the Iris Theatre, a Houston movie house. At Sam Houston High School he was an honor student, a debating champion, and, at fifteen, the youngest graduate in the school's history. In 1936 he became an office boy at the Humble Oil and Refining Company, where he was soon transferred to the advertising department. In September 1938 he enrolled in night classes at the University of Houston.

During World War II, from 1942 to 1945, Valenti served as a bomber pilot in Europe. Flying fifty-one missions with the Twelfth Air Force, he won the Distinguished Flying Cross, the Air Medal with four clusters, the Distinguished Unit Citation with one cluster, and the European Theatre Ribbon with four battle stars. Discharged as a first lieutenant, he returned to the University of Houston as a business major with a minor in English. He established an A-minus average, became president of the student body, and took his B.A. degree in 1946. Helped by multimillionaire Hugh Roy Cullen, president of the Quintana Petroleum Corporation, he gained admittance to the Harvard Graduate School of Business Administration. Upon earning his master's degree at Harvard in 1948, he returned to the Humble Oil and Refining Company as head of advertising and promotion.

In 1952 Valenti left Humble to found, with Weldon Weekley, who had been a classmate of his at the University of Houston, the advertising agency of Weekley and Valenti, Inc. While Weekley ran the office, Valenti did the outside work, bringing in such clients as the Continental Oil Company and winning such powerful friends in the Houston business community as millionaires R. E. Smith and Roy M. Hofheinz. According to Charles Roberts in his book *L.B.J.'s Inner Circle* (1965), Smith and Hofheinz were the patrons of a succession of political candidates, and Valenti and Weekley handled campaign advertising for many of them. Valenti also worked on the Texas campaign of Republican Presidential candidate Dwight D. Eisenhower in 1952, and later he did the advertising for Democrat Albert Thomas, United States Representative from the Eighth Congressional District of Texas.

In 1956, shortly after he was named Outstanding Young Man of Houston for that year, Valenti attended a gathering of young businessmen at the Shamrock Hotel in Houston and there met Lyndon Baines Johnson, then a United States Senator, who addressed the group. Smitten with hero worship at first sight, Valenti gave his impression of Johnson in a weekly column he was then writing for the Houston *Post*: "There is a gentleness in his manner, but there is no disguising the taut, crackling energies that spill out of him. . . . And no mistaking either the feel of strength, unbending as a mountain crag, tough as a jungle fighter. . . . If Henry Clay was justly called the Great Compromiser and Oliver Wendell Holmes the Great Dissenter, then Lyndon Johnson is the Great Persuader. . . . He's a smart, tough, earnest man with both confidence and humility."

"Every officeholder has one to 100 spear-carriers . . . who meet him at the airport and handle things for him," Valenti explained to Patrick Anderson of the New York *Times Magazine* (February 20, 1966). "I became one of Johnson's cadre in Houston." Valenti worked for Johnson in the latter's unsuccessful bid for the Presidential nomination at the Democratic National Convention in Los Angeles, and during the subsequent Presidential campaign his firm handled the advertising for the Kennedy-Johnson slate in Texas.

On November 21, 1963 Valenti gave a dinner for Representative Albert Thomas in Houston, arranged to coincide with the visit there of President Kennedy and Vice-President Johnson. Kennedy and Johnson attended the dinner, and afterward Valenti flew with the Vice-President via Fort Worth to Dallas, where President Kennedy was to deliver a major speech. In Dallas on November 22 Valenti was in the Presidential motorcade when President Kennedy was fatally shot in an ambush at Dealey Plaza. Summoned to Johnson's side after the assassination, Valenti helped to arrange the details of the new President's impromptu inauguration at the Dallas airport, and after the inauguration he flew to Washington with the Presidential party.

At the White House, Valenti became Johnson's constant companion, trouble shooter, and expediter, and, as Valenti himself once described his function, the "roving line-backer" of the White House staff. In the successive positions of special consultant and special assistant, there was hardly a White House task that he did not perform at some time or other, from diplomatic appointments to Congressional relations. He read every piece of paper before it reached the President's desk, and he edited speeches written for the President, giving them the short, punchy sentences favored by Johnson. "One night," Charles Roberts recalled in *L.B.J.'s Inner Circle,* "I saw the President toss Valenti the draft of a balance-of-payments message to Congress . . . with one simple instruction: 'Cut out the gobbledygook!' On another occasion he handed him a dry-as-dust farm message and told him: 'Sex it up a little, Jack.'" Patrick Anderson in the New York *Times Magazine* (February 20, 1966) quoted a White House aide: "The President might have a speech on Vietnam and say, 'Jack, put some more peace in it.'" Completely trusted by Johnson, he attended Cabinet and National Security Council meetings and carried out the most confidential assignments. His most important function, perhaps, was that of a doggedly loyal and naturally empathetic crony with whom Johnson could relax. Valenti spent more time socially with the President than did any other White House assistant.

According to Patrick Anderson in his New York *Times Magazine* article, estimates by experienced observers of Valenti's status at the White House ranged from "another Sherman Adams" and "nearly indispensable" to "a glorified valet" and "the President's favorite whipping boy." In the early summer of 1965 reports were circulating widely in the press to the effect that President Johnson was a merciless, evil-tempered taskmaster who did not hesitate, for example, to humiliate Valenti by scolding him contemptuously in the presence of others. In a speech delivered before the Advertising Federation of America on June 28, 1965, Valenti tried to rebut the reports, but his praise for Johnson was so fulsome as to be self-defeating. In his opening remarks, he described the President as "a sensitive man, a cultivated man, a warmhearted and extraordinary man . . . a man of courage, a man of compassion, and a man of intelligence that is married to the instinct for rightness." He ended the speech with the following words: "I sleep each night a little better, a little more confidently because Lyndon Johnson is my President. For I know he lives, thinks, and works to make sure that for all America and, indeed, the growing body of the free world, the morning shall always come." To Valenti's dismay, the cloying speech became the butt of ridicule in newspapers and political salons throughout the world.

Valenti made several foreign trips for President Johnson, including one to South Vietnam in February 1966 to study its economic and social situation. Early in April 1966 he took over the national security duties formerly handled, in turn, by McGeorge Bundy and Bill Moyers. A few days later, on April 25, 1966, Valenti, with tears welling in his eyes, told reporters at the White House that he was leaving the Johnson staff to become president of the Motion Picture Association of America. He explained that he was reluctant to leave the President's side but that, as a man with a growing family, he could not resist the lure of a gigantic increase in salary. (At the White House he made $30,000 a year, and his salary with the M.P.A.A. would reportedly be well over $100,000 plus expenses.) Observing that he was a movie buff, Valenti told reporters, "I don't ever remember seeing a bad movie." He later explained that what he had meant to say was, "I don't remember seeing any really bad movies lately."

Valenti assumed his duties with the Motion Picture Association of America in May 1966. The association speaks for the American film industry in matters of legislation, censorship, and trade agreements with foreign countries. The board of directors of the association is composed of the presidents of eight major Hollywood companies: Allied Artists, Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers, Paramount, Columbia, Universal, and United Artists.

The first motion picture Production Code was written in the early 1930's by Martin Quigley, a prominent Catholic layman, and the Rev. Daniel A. Lord, a Jesuit priest. Reflecting a Roman Catholic paternalism reinforced by the tradition of American Puritanism, it set out to protect moviegoers' morals with long, detailed, specific prohibitions against the depiction of such evils as "passion that stimulates the baser emotions," and "lustful kissing." By the time Valenti became president of M.P.A.A., the old code with its arrogant missionary spirit had become an anachronistic nuisance to serious movie producers trying to compete with the freer European market. With Louis Nizer, the M.P.A.A.'s general counsel, Valenti wrote a new code, aimed not at dictating what public morality should be, but simply at reflecting the public mores that actually existed. He set out to tell movie makers not what is good or bad for the public but to help them to avoid outraging prevailing standards and thus inviting censorship crusades. According to newspaper reports, Valenti's liberal attitude in approaching the task was tempered by conservative restraint on the part of Nizer.

When the new code was introduced in September 1966, some critics greeted it with the complaint that in its essential spirit it did not depart radically from the old code. Whatever the validity of that complaint, there was no denying that an elaborate, detailed list of specific taboos, couched in verbose moralizing, had been replaced with a short, succinct set of guidelines. For example, where the old code devoted four paragraphs to rules governing the depiction of murder on the screen, the new one simply states: "The basic dignity and value of human life shall be respected and upheld. Restraint shall be exercised in portraying the taking of life." The new code not only permits greater artistic freedom to film makers, but it leaves to parents the decision as to whether or not their young children should see a certain motion picture. Whereas the old code did not distinguish between age levels in the moviegoing public—and thereby found itself often in the ridiculous position of denying to adult audiences films with themes unsuitable for children—the new code provides for a seal that signals certain films as suitable for "mature audiences" only. Each film, Valenti said when announcing the new code, would be judged on its own merits. "As they come down the chute," he said, "we'll label them."

Those critics who contended that there was little basic difference between the new and old code were, in their view, vindicated when Antonioni's *Blow-Up* was denied a Production Code Seal in December

1966. Valenti, who personally felt *Blow-Up* to be "a marvelous picture," was asked to comment on the situation and said, as quoted by Vincent Canby in the New York *Times Magazine* (April 23, 1967): "I haven't been able to resolve in my own mind how to handle a beautiful film that may have within it elements that can outrage some segments of the public."

During his first year in office, Valenti worked for the establishment of the American Film Institute, a nonprofit organization devoted to developing young talent in the movie industry; reinstated the Motion Picture Research Council in Hollywood; and helped launch the Third Annual Student Film Festival, a college competition sponsored by the M.P.A.A. in cooperation with the Lincoln Center for the Performing Arts in New York City and the National Student Association. In 1966, in addition to his work for M.P.A.A., Valenti represented President Johnson at the funeral of President Schick of Nicaragua, and he accompanied the President to the Manila Conference. On M.P.A.A. business, Valenti in 1967 visited Italy, France, England, Spain (where he met with Franco), and the Soviet Union.

By October 1967 Valenti had traveled more than 150,000 miles in four continents to talk at colleges and universities, and before professional people in and out of the motion-picture industry, and in November 1967 he made a ten-day tour of seven Latin American countries. Valenti or his office are in daily communication with government and industry leaders in the 117 countries where American films are distributed. Besides his M.P.A.A. post, Valenti fills the presidencies of the Motion Picture Export Association of America and the Association of Motion Picture and Television Producers. At one time he dreamed of running for Congress or for mayor of Houston, but he told Vincent Canby that he now considered a career in politics "extremely unlikely."

Jack Joseph Valenti and Mary Margaret Wiley, former secretary to President Johnson, were married on June 1, 1962. Two of their three children, Courteney Lynda and John Lyndon, are named after the President. The Valenti family lives in a five-bedroom house in the Foxhall Road area near Georgetown in Washington. Valenti spends about half of each week at the M.P.A.A. offices in Washington and the other half at the organization's headquarters in New York City. Columns written by Valenti for the Houston *Post* have been collected in *Ten Heroes and Two Heroines* (Premier Printing Co., Houston, 1957). He has written articles on Voltaire, Macaulay, and other literary and historical figures for the *Saturday Review*. His recreations are listening to music, reading, and playing golf and poker. On November 27, 1967 the Italian government bestowed on Valenti the decoration of Knight of the Grand Cross.

Bantam-sized jaunty Jack Valenti is about five feet seven inches tall and weighs 146 pounds. He has been described as a "gutsy little guy" who looks like "an aging cheerleader" or like "James Cagney about to do a tap dance." He is a natty dresser with a manner that has been characterized variously as "ebullient," "hustling," "charming," and "ingratiating." He speaks, according to a writer in *Newsweek* (March 1, 1965), with a "riverboat gambler's drawl."

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WALD, GEORGE

Nov. 18, 1906- Biologist; philosopher of science; university professor
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Almost all that science knows about the chemical process by which retinal pigments in the human eye transmute light into sight comes directly or indirectly from the work of George Wald, a professor of biology at Harvard University who was corecipient of the 1967 Nobel Prize in medicine. The other recipients were Haldan K. Hartline and Ragnar Granit, whose contributions to ocular science have been chiefly in the area of electrophysiology, or the transmission of nervous impulses from retina to brain. Dr. Wald is best known for his discovery, in 1932, of the presence of vitamin A in the retina. In his more recent work he has proved that there are three retinal pigments involved in human color vision, all made in the same way, by a combination of vitamin A and one of three different proteins. Studying color blindness in the mid-1960's, he found that it is caused simply by a lack of one of the three pigments.

George Wald was born in New York City on November 18, 1906, the son of Isaac Wald, a garment factory tailor, and Ernestine (Rosenmann) Wald. His parents, both of whom were Jewish immigrants from central Europe, tightly budgeted their modest income in order to save enough money to send their son to college. After earning his B.S. degree at the Washington Square College of New York University, in 1927, Wald entered Columbia University to do graduate work in biology.

At Columbia, Wald became the protégé and graduate assistant of Selig Hecht, a pioneer professor of biophysics and a specialist in the physiology of vision. He obtained his M.A. degree in biology at Columbia in 1928 and his Ph.D. degree there in 1932. On a National Research Council fellowship, he studied in Europe during the academic year 1932-33. It was in the laboratory of Otto Warburg in Berlin that he made his discovery that vitamin A is one of the major chemical constituents of retinal pigments. Warburg sent him to Zurich for four months of study with Paul Karrer, who was doing pioneering work with vitamins, and Wald finished his year in Europe in Heidelberg, in the cell metabolism laboratory of Otto Myerhoff. Still on a National Research Council fellowship, Wald spent the year 1933-34 in the department of physiology of the University of Chicago.

Dr. Wald went to Harvard University as a tutor in biochemistry in 1934. He became an instructor in 1935, a faculty instructor in 1939, an associate professor in 1944, and a full professor in 1948. In the early 1940's, building on the earlier discoverics of A. G. Gayden, Wald worked with cataract patients to measure the sensitivity of the human eye to the various wave lengths of the spectrum. Patients whose natural eye lenses have been replaced with artificial ones, he confirmed, have insect-sharp vision in "black" light. That is, they can see in ultraviolet light, which appears to be blackness to normal vision. The reason, he reported in 1945, is that the natural lens is yellow, and the yellowness filters out ultraviolet rays before they can reach the retina. The yellowness in the natural lens, he explained, makes possible the focusing of colors. Wald's measurements showed that blue and violet are brought to shorter focus than yellow, red, and green. If too much blue and violet are present—as happens when the yellow filter is absent—the eye cannot focus them together with the other colors; the result is blurred vision.

The retina of the eye is the archetype of film in a camera. Light hitting the retina triggers a response in one or the other of two systems of receptor cells there. One system of receptors, called cones, responds to bright light and transmits color. In dim light, or night vision, a different system, consisting of 130,000,000 receptors called rods, takes over, transmitting only shades of gray. In the late 1940's Wald set out to duplicate the process of rod vision in a test tube. He had already discovered, more than a decade before, that the photochemical agent in the rods was a single pigment called rhodopsin, or visual purple, a substance derived from opsin, a protein, and retinene, a transmutation of vitamin A. In 1950 he succeeded in synthesizing rhodopsin, and the following year he was ready to complete his experiment. When he placed the mixture in the dark, the enzymes converted the vitamin A to retinene, and the retinene combined with the opsin to form rhodopsin. As soon as light hit the mixture, all the processes were reversed: the rhodopsin in the rods suddenly decomposed into retinene and opsin, and the retinene was reconverted into vitamin A.

Concentrating his research in the late 1950's on the cones, or color receptors, Wald and his assistant, Paul K. Brown, studied the eyes of frogs, monkeys, and, finally, of a human donor, and identified the pigments that are sensitive to red and yellow-green: two forms of vitamin A, combined with opsin, existing side by side in the same cones. In the early 1960's, when the necessary ultra-sensitive electronic microspectrophotometers became available, they located the blue-sensitive pigment, existing by itself in unique cones. Working independently of Wald and Brown, three scientists at Johns Hopkins University, Edward F. MacNichol Jr., William B. Marks, and William Dobelle, arrived at the same conclusion almost simultaneously with the Harvard researchers.

GEORGE WALD

In an interview with a writer for the *New Yorker* (April 16, 1966), Wald explained that the vitamin A in the eye is derived from carotene ingested by the body in carrots and green leaves. The body's metabolism makes vitamin A by breaking the carotene molecules in half. "The vitamin A in every visual pigment we know is bent and twisted . . . and vitamin A is normally straight . . ." he said. "What light does in vision is to straighten out the vitamin A molecule into its natural form. This is all that light does—everything else that happens in the eye could happen in the dark. The straightened-out molecule can no longer hang on to the protein in a visual pigment, so it comes off. The retina is always rebuilding the visual pigment, and it builds it up most in the dark, and, conversely, after looking at a bright light you can scarcely see for a minute."

Wald, who believes that the teacher must be "the most committed person in the room," is one of the most popular professors at Harvard, lecturing to jam-packed classes and generating what Franklin Ford, the university's dean of arts and letters, called an "amazing quality of intellectual excitement." A writer for *Time* (May 6, 1966) summarized the natural science course that Wald teaches: "With crystal clarity and obvious joy at a neat explanation, Wald carries his students from protons in the fall to living organisms in the spring, [and] ends most lectures with some philosophical peroration on the wonder of it all." A recurring theme in his perorations is the unity of nature and the kinship between living things. "A long, long time ago, yeast and man had a common ancestor," he said in the *New Yorker* interview. "Some of the ancestor's progeny became yeasts and some went another way and became men, and those two journeys resulted in a change of only forty-three nucleotides out of 312. That is a moving truth—that as living creatures we are more like yeast than unlike it."

Helen Dudar in her New York *Post* article described Wald as she saw him at a lecture: "He takes his place on the platform, a friendly, pink-cheeked figure, well-pressed and beautifully shod; his beginnings are slow, sometimes witty. . . . The talk gathers momentum and suddenly an idea *pings* into the atmosphere—fresh, crisp, thought-provoking." Miss Dudar quoted some of the ideas that came from his mouth on that occasion: "We already have immortality, but in the wrong place. We have it in the germ plasm; we want it in the soma (body)." And: "We live in a world of chance, yet not of accident. God gambles, but he does not cheat." To atheists and agnostics who complain of his frequent references to God, Wald explains that, at worst, the term is "a convenient metaphor."

George Wald and Ruth Hubbard, a former student and now a coworker of his, were married in 1958. They have two children, Elijah and Deborah. In 1967 Mrs. Wald shared the University of Zurich's Paul Karrer Medal with her husband. The *New Yorker* interviewer described the Walds as "a lively, eager-looking couple, he tall . . . and looking more like a country philosopher than a biochemist, she pretty and European-looking." Wald's previous marriage to Frances Kingsley, contracted in 1931, ended in divorce. He has two adult sons by that marriage. In addition to the Nobel Prize, Wald has received the Albert Lasker Award of the American Public Health Association (1953) and the Rumford Premium of the American Academy of Arts and Sciences (1959). Professor Wald was elected to the National Academy of Sciences in 1950, and to the American Philosophical Society in 1958. He is a fellow of the American Academy of Arts and Sciences in Boston, and of the Optical Society of America, which awarded him the Ives Medal in 1966. He is also a member of the American Society of Biological Chemists, the Association for Research in Ophthalmology, the American Chemical Society, and the American Association for the Advancement of Science. He holds honorary degrees from the University of Berne, Yale University, Wesleyan University, New York University, and McGill University.

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WARHOL, ANDY

1930(?)- Artist; motion-picture producer
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Pictures of soup cans and replicas of soap pad cartons, Andy Warhol's chief products as a pop artist, at first glance have little in common with *The Chelsea Girls*, his most successful film so far as a producer of underground cinema. Whatever his medium, however, Warhol poses incongruities that have made him one of the most controversial proponents of certain American cultural fads in the 1960's. In denial or defiance of "Art" he uses the camera, just as he had earlier used ready-made commercial labels and newspaper photographs, to suppress personal elements in creativity. Yet he appears to bask contentedly in personal publicity and to welcome his lionization by the "in-crowd" of art and social circles. Then, too, he prefers a mechanical take-over of reproduction, by a silk-screen processing or by filming, because it helps to assure the real—that is, something that is not faked; but he invites the suspicion that his whole career itself is a masterpiece of the put-on. Several important museums, however, have bought his pictures, and only a few critics refuse to acknowledge the stimulating force of his work.

Andy Warhol's background, like his aesthetic intention, is obscure and puzzling. He is apt to suggest that interviewers make up their own stories about his early life, and many of the biographical details in books and periodicals are contradictory. According to information supplied by the Leo Castelli Gallery, he was born in Philadelphia, Pennsylvania in 1930; other sources name Pittsburgh as his birthplace, and among the different birthdates given him are 1927, 1931, and 1932. In *Time* (August 27, 1965) he is identified as "the son of a construction worker from McKeesport, Pa., named Warhola." His mother, Julia Warhol, revealed in an interview with Bernard Weinraub for *Esquire* (November 1966) that he is one of three sons born to her and her husband, whose name was also Andy, after the couple had emigrated from Mikova, Czechoslovakia to Pennsylvania in 1921. His brothers are Paul and John.

In the late 1930's Andy Warhol's father went to West Virginia to work in the coal mines. There he contracted a prolonged illness, which his wife attributed to poisoned water, and he died in 1942. Unlike her other sons, as Julia Warhol related in the *Esquire* interview, Andy was especially fond of pictures in childhood. He cut them out of the comic books that she bought for him at the dime store in Lyndora, Pennsylvania, and he also drew pictures of his own. During the summer before he entered the Carnegie Institute of Technology to study art, he earned some money by selling fruit from a truck, and later he worked as a window decorator at the Joseph Horne store in Pittsburgh.

When Andy Warhol reached New York City in his early twenties, therefore, he had acquired both considerable formal training at the Carnegie Institute and practical experience as a commercial artist. He found employment as an illustrator for advertisements, winning the 1957 Art Director's Club Medal for a giant shoe ad. A Lord & Taylor window display in 1961 used his blown-up paintings of the Dick Tracy comic strip. Meanwhile, in an early exhibition of his more "serious" work, at the Bodley Gallery in New York in 1959, he showed a collection of drawings that Stuart Preston of the New York *Times* (December 5, 1959) described as "clever frivolity in excelsis."

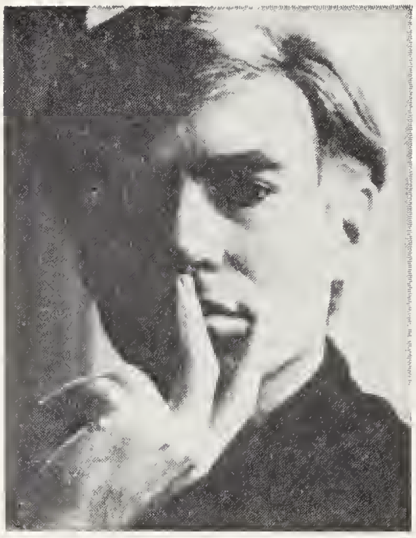
According to an often repeated story reportedly first told by Warhol himself, one day in 1961 he began making stenciled pictures of money because an art dealer advised him to paint whatever was most important to him. It proved to be a useful suggestion. Soup was also important: "I used to have the same soup lunch every day for twenty years," he has said, adding that he wished it had been served at the Waldorf. He therefore painted cans of Campbell's soup over and over again, row after row, in characteristic fascination with repetition and monotony. To Warhol, soup cans seem as legitimate a subject of art as Cézanne's apples. For several years pictures of soup cans were among his most commercially successful items, and his name has been used to sell signed aluminum replicas of Campbell's soup cans and, on one occasion as a joke, the actual cans containing soup. His early work also included giant pictures of telephones and typewriters.

By late 1962, when he was represented in the New Realist exhibition at the Janis Gallery, Warhol had become recognized as one of the leaders of an avant-garde group whose literal reproduction of objects was hailed in some art circles and deplored in others as a refutation of abstract expressionism. The pop artists' occasional use of the gadgetry of Dadaism in their exploitation of the subjects and techniques of commercial art raised the question of whether they were not ridiculing the middle-class values that they appeared to celebrate. In his review of the Janis show in the New York *Post* (December 2, 1962) Irving Sandler asked, "In aping commercial art, does Warhol, for instance, satirize its vulgarity or does he accept its values complacently? Are his glorified Campbell soup cans lampoons or the success symbols of an affluent society?"

Like Robert Indiana, Robert Rauschenberg, and other pioneering pop artists, Warhol often chose familiar images of sociological significance. One of his well-known works, a mechanically reproduced garish portrait of Marilyn Monroe, has many levels of meaning, as John Rublowsky pointed out in *Pop Art* (1965). On one level, the picture "tells the story of a human being transformed, of a woman changed into a commercial property. She has been carefully manufactured, packaged, and sold like a can of soup." Warhol's practice of repeating the image again and again obscures the distinction between mask and person and between illusion and reality.

Much of Rublowsky's comment may apply to Warhol's treatment of Elizabeth Taylor, Elvis Presley, and Troy Donahue. His pictures of them, like his portrait of grief-stricken Jacqueline Kennedy made soon after the death of President John F. Kennedy in 1963, were originally newspaper photographs. Along with his many paintings of the electric chair at Sing Sing prison and his series of depictions of violent death, they may be regarded as social documents. When commissioned to paint a mural for the New York State Pavilion at the New York World's Fair, he used photographs of thirteen of the New York City Police Department's "most-wanted" criminals. His subject was expected to stir quite a bit of controversy, but just before the opening of the fair in April 1964 he asked that the mural be removed, maintaining that it was not properly installed.

Giving up his early practice of painting his own pictures, or rather duplicating pictures by hand, Warhol preferred to clip photographs out of newspapers and to order silk screens to be made from them. Then he and his associates could run off any number of prints with intriguing minor variations. It is a technique well suited to an expert in layout, and Warhol was so satisfied with his mechanical processes in painting that he called his studio "the factory."



ANDY WARHOL

The factory is apparently staffed for enormous mass production assignments. One day, so the story goes, while browsing through a supermarket, Warhol was greatly impressed by the design of James Harvey, an abstract expressionist, for Brillo soap pads shipping cartons. He hired a carpenter to construct more than a hundred wooden boxes of the same shape and size, and then, having ordered a silk-screen stencil of the Brillo design, he and his associates turned out faithful replicas of the carton, to be sold for about $300 each at his Stable Gallery show in the spring of 1964. They brought him much publicity, but not so much profit as his large silk-screen canvasses, which are said to sell for as high as $8,000. In March 1965 the director of the National Gallery of Canada ruled that since Warhol's soup cans and cartons were not "original sculpture," a Toronto art dealer who had scheduled an exhibition of Warhol's work would have to pay a "merchandise duty" to have them brought into the country. The incident was partly responsible for an emendation in Canada's Tariff Act.

Later in the year 1965 at the Ileana Sonnabend Gallery in Paris, Warhol exhibited several hundred silk-screened pictures varying in size and color but all of the same primrose-like flower. The banal, mechanically reproduced design exemplifies the depersonalization and dehumanization that he strives for. He has frequently said that he wants to be a machine and to produce objects that make the viewer see and think mechanically. He discovered that if manufactured paintings were easier than handmade paintings, films were easier than manufactured paintings; and at the Paris exhibition he described himself as "a retired artist" who planned to devote most of his time to making motion pictures.

Warhol's paintings and other pop art creations had become nationally and internationally known through one-man shows in Los Angeles, Philadelphia, Toronto, Paris, Turin, Buenos Aires, and Stockholm, as well as many important group exhibitions in cities throughout the world. Even after he had decided to stop painting, his latest wallpaper designs were displayed, along with his new silver, gas-inflated balloons, at a one-man show at the Leo Castelli Gallery in 1966, and he was represented in the Leo Castelli group show "Ten Years" in 1967.

For two or three years before his "retirement" as an artist, Warhol had been making experimental movies with an 8mm (later 16mm) home camera that he would simply focus on a subject, usually one or more of his friends, and allow to run until his film was exhausted. He had soon become a prolific producer in the Underground Movies, a movement of nonprofessional film makers who exploit amateurism and chance happening in motion pictures intended for private showing at film clubs and noncommercial theatres such as those to which the Film-Makers Cooperative makes movies available.

For five of his early movies—*Eat, Haircut, Sleep, Kiss,* and *Empire*—Warhol won the 1964 Independent Film Award of *Film Culture* magazine, which found that his films "transposed, intensified, electrified" the world. The first four movies were shown at the New York Film Festival at the Lincoln Center for the Performing Arts in September 1964. Except for *Kiss,* which offered a degree of erotic interest and included the artists Marisol and Harold Stevenson among the osculating partners, all of those movies achieved the apparently desired goal of boredom, although in some of them tediousness was less prolonged. *Eat,* for example, which showed pop artist Robert Indiana eating a mushroom, lasted only about half an hour, while *Sleep* presented a six-hour close-up of a man just sleeping. For *Empire,* Warhol pointed his camera at one facade of the Empire State Building for eight straight hours and caught, at least, variations in light and shadow.

In another of Warhol's early films Henry Geldzahler, assistant curator of American art of the Metropolitan Museum, smoked a cigar for ninety minutes. One of Warhol's first superstars was the fashion model Baby Jane Holzer, who appeared in his 1964 *Wee Love of Life,* in which he introduced sound and also some action and plot. Miss Holzer had a role in his spoof of *Dracula* and was included in *13 Most Beautiful Girls,* having been among the girls who "just sort of passed by" when the picture was being made. There were actually fourteen girls, but Warhol felt that since the movie was "so boring," nobody could keep count. In another vehicle for boredom, *Poor Little Rich Girl,* the socialite Edie Sedgwick, also a Warhol superstar, portrayed herself spending a day at her East Side apartment.

Subsidizing his film making, at the rate of one or more movies a week, by money earned from his pop art work, over a period of a few years Warhol turned gradually to more expensive equipment and to more ambitious techniques and themes. In becoming an old pro of what has been called "relentless" amateurism, he retained, either by intention or indifference, much of the crudeness in focus, lighting, and sound that contributes to his "couldn't-care-less" treatment of the socially taboo situations dear to the makers of Underground Movies. During the summer of 1966 he gathered together some of his friends—including Nico, Mario Montez, Ingrid Superstar, and other superstars—in Manhattan's Chelsea district, apparently at the Chelsea Hotel, and filmed them as "people doing different things."

Warhol's epic *The Chelsea Girls* runs for about seven hours, but because it is projected on a divided screen, simultaneously showing different hotel-room scenes, it can be viewed in only three and a half hours. After playing for about two months at the Film-Makers Cinematheque, an underground cinema sanctum, it moved to the Cinema Rendezvous in December 1966 and then further uptown to the Regency Theater, becoming the first underground feature film to be shown in a conventional commercial theatre. In 1967 it was released for presentation in cities outside New York, and in the spring of that year it was seen during critics' week at the Cannes Film Festival.

Partly because of its success at the box office, *The Chelsea Girls* came to be referred to as "The Sound of Music" of the underground. A series of pseudo-documentary glimpses, of voyeuristic appeal, into the lives of a group of sex deviates, dope addicts, and other exponents of social pathology, *The Chelsea Girls* was acclaimed by some Warhol admirers for its frank dialogue, startling color effects, and tonic attitude toward the Establishment in film making. In his New York *Times* review (December 2, 1966) Dan Sullivan called the movie "half Bosch and half bosh." He felt that part of it was neither "a put-on nor a put-down" and remarked that "we are being leveled with, and we cannot help responding." Among the many less sympathetic critics was Richard L. Coe, who objected in the Washington *Post* (April 27, 1967) to "puerile efforts to shock," to self-conscious improvisation, "self-engrossed posturings," and self-exhibition of the ignorant.

In midsummer 1967 non-underground audiences were offered two other Andy Warhol films, at Manhattan's Hudson Theater. The ninety-minute *My Hustler,* which predates *The Chelsea Girls,* was more or less dismissed by Bosley Crowther in the New York *Times* (July 11, 1967) as "a typical Warhol rendering of a homosexual strip-tease with words." *I, a Man* starred Tom Baker in amorous episodes with several women. "The nudity," commented Howard Thompson, another reviewer of the New York *Times* (August 25, 1967), "is no match for the bareness of the dialogue's drivel and the dogged tone of waste and ennui that pervade the entire film," but some critics thought the film entertaining and basically honest. Among Warhol's other recent movies are *More Milk, Yvette; Vibrations;* and ★ ★ ★ ★. The last-named film, whose full running time is twenty-five hours, employs the technique of superimposition, an experiment that focuses three projectors on one screen all at the same time.

Adverse criticism reportedly never fazes Andy Warhol, who has explained that the meaning of his work is that he does not care about anything. It has been pointed out in the press from time to time, however, that he evidently does care about publicity. The art critic John Canaday once observed in the New York *Times* (March 7, 1965), "If a single man has shown the most effective talent for self-advertisement destructive to a general cause, it is Andy

Warhol." He is the darling of the social set. His entourage at parties is likely to include the Velvet Underground, an electronic rock group that he manages. At his studio he is usually surrounded by several assistants—including Billy Linich, who is called "the foreman of the factory"—and by people who just drop in, some of them celebrities like Tennessee Williams. In June 1968 Warhol was gravely wounded when Valerie Solanis, an actress he had formerly employed, walked into his studio and fired several pistol shots at him.

The studio is papered with aluminum foil and almost all of its furnishings are painted silver. Warhol's longish, straight, brown hair is also well streaked with silver to match. Press interviewers have pictured him as pale, blue-eyed, slight or medium in build, casual in dress, and amiable and relaxed in manner. He speaks in a soft voice, often with his hands covering his mouth. Some see his appearance and behavior as a pose, but John Rublowsky speaks rather of a carefully created mask, "an armor that turns aside every probe before it can reach too deep—a shield that guards a raw edge of sensitivity." He is a Roman Catholic, and according to his mother, with whom he shares his Lexington Avenue apartment, he goes to Mass every Sunday.

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WARNECKE, JOHN CARL

Feb. 24, 1919- Architect.
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JOHN CARL WARNECKE

The demand for excellence in American architecture has never been greater than it is in today's affluent society, and gifted architects are receiving important commissions from business and federal, state, and local governments as never before. Among the most successful of contemporary architects is John Carl Warnecke, who in 1967 received commissions totaling $3,500,000, a figure exceeded only by Edward Durrell Stone. Warnecke first gained national prominence in the 1950's for his designs of West Coast schools and colleges. Among the designs that have since brought him national and international renown are those of the graceful and jewel-like Hawaiian capitol building in Honolulu and the simple, understated grave site of President John F. Kennedy. His plan for the remodeling of Lafayette Square in Washington, D.C. to accomodate two new office buildings while retaining the historic tradition of the square has been widely admired. Warnecke is the president of John Carl Warnecke and Associates, which has its main offices in San Francisco and New York and branches in Washington, D.C. and Honolulu.

Warnecke was brought up in the architectural tradition known as the Bay Area school, which was developed by the San Francisco architect Bernard Maybeck around the turn of the century and advanced by William Wurster. Their efforts were to create a popular architecture guided by everyday use rather than intellectual form. Although he retains their view of architecture as primarily functional, John Carl Warnecke has put more emphasis on the style of his structures and their harmony with their natural surroundings. He also believes that a democratio society needs buildings that are functional and at the same time symbolic of the society's hopes and ideals, that "express historic tradition along with modern function." From 1963 to 1967 Warnecke was a member of the Fine Arts Commission, the authority that must approve all designs for federal buildings in the nation's capitol before their construction can begin.

John Carl Warnecke was born in Oakland, California on February 24, 1919 to Carl I. Warnecke, an architect, and Margaret (Esterling) Warnecke. At Stanford University he played tackle on the undefeated and untied football team of 1940 and earned the nickname "Rose Bowl" for his performance in that event at the end of the season. While playing ball he sustained an arm injury that kept him out of World War II. During the summer of 1939 he apprenticed with the architect Arthur Brown and after receiving a B.A. degree from Stanford in 1941 he entered Harvard University's architecture school. Speeding through the three-year course in only one year, Warnecke received the Bachelor of Architecture degree from Harvard in 1942.

His first job was as assistant technical director of the housing authority in Richmond, California. In

1944 he became an associate in his father's firm, Miller and Warnecke, as a draftsman, and in 1947 he struck out on his own, opening a small office called John Carl Warnecke, AIA Architect. In 1958 he reorganized his firm, changing its name to John Carl Warnecke and Associates and establishing himself as president. From 1954 to 1962 his collaborations with his father were done under the signature of Warnecke and Warnecke.

Among Warnecke's early projects were his designs for the Mira Vista Elementary School in El Cerrito, California; the post office and book store at Stanford University; residence halls and the earth sciences building at the University of California at Berkeley; a state office building in Oakland; and the Asilomar housing units and dining halls in Pacific Grove, California. The Mira Vista Elementary School, done in 1951, shows Warnecke's feeling for the locale of his buildings. The classrooms climb the hills in rows, topped by broad and slanting roofs with enormous skylights. As a writer for *Architectural Forum* (December 1960) put it, his feeling for the terrain was so strong that "he seems almost to have contended physically with the land." On May 22, 1957 the National Institute of Arts and Letters awarded him the $1,000 Arnold W. Brunner prize in architecture for the excellence of his designs of school and college buildings on the West Coast.

Halfway across the continent is another example of his early work, the McDowell Elementary School in Columbus, Indiana. Describing how he approached the design, Warnecke first mentioned the landscape: "A dominant characteristic of Southern Indiana is the flat terrain, a horizontal theme accentuated by tall Victorian houses, barns and silos. The school design is based on the creation of a similar grouping of masses and spaces into a scheme which focuses the school group into its own controlled environment, yet extends it outward to the community." Built in the middle of a drab neighborhood, the school is designed on a campus plan of glass and redwood buildings, all with a variety of roof patterns, gardens, and shapes. Several years after the school had been built the superintendent of Columbus' schools told Walt McCaslin of the *Saturday Evening Post* (March 21, 1964) of its impact on the community: "There has been an uplift in property pride in the area. Residents love to sit around the school gardens in the evening. They respect the building and see it as a challenge to their lives. Lawns are neater. Houses are painted. . . . Vandalism against this unit has been lowest in the school system."

Warnecke entered the international arena in 1956, when he received a State Department commission to build the American embassy building in Thailand. He designed a structure that rises on slender white stilts in a "floating pagoda" style, modern in design yet suggesting an ancient Thai palace. Construction of the building is not yet completed.

In 1960 Warnecke was commissioned by the newly created State of Hawaii to design a civic center and capitol building for Honolulu. He came up with a plan that would make the city resemble, in his words, a "tropical paradise from the sea to the mountains," by surrounding the series of local, state, and federal governmental buildings—to be constructed over a twenty-five year period—with areas of park space, plazas, and fountains. The focal points of the new center are Warnecke's $25,000,000 capitol building, already completed, and the nineteenth-century Iolani Palace, former home of Hawaii's kings. The new capitol, rising on graceful columns sixty feet over a reflecting pool, is modern in design yet harmonizes with the stately Italian Renaissance-style palace nearby.

In dismal contrast to the imaginative architectural projects being embarked upon overseas, designs for federal buildings in Washington, D.C. during those same years were dictated by economy and conformity, producing a series of monotonous and chilling boxes in a style derisively known as "Federalese." The typical approach of the General Services Administration, responsible for the construction of government buildings, and of Congress, which has to appropriate the money for them, was demonstrated by the plans drawn up for Lafayette Square, opposite the White House, during the Eisenhower Administration. The GSA in its endless quest for more office space was drawing up plans to tear down the historic Federal-style houses surrounding the park and to replace them with two massive office buildings that would have dwarfed the White House and its surroundings. A dramatic change in attitude came in 1962 when President John F. Kennedy responded to a special committee's recommendations for a "distinguished" federal architecture for the nation's capital. The President disliked the GSA's Lafayette Square plans but an alternate solution eluded him.

In one of those fortunate accidents of history, Warnecke went to Washington, D.C. to serve on a panel for federal prison design and was seen by President Kennedy at a small White House reception to which he had been brought by a close friend of the President. Kennedy was sufficiently impressed with Warnecke, whom he had met briefly on a few previous occasions, to present him with the problem of Lafayette Square. Warnecke quickly came up with plans for the area that pleased the President, and he was granted the commission to redesign the historic square.

Warnecke's approach was to preserve the history and landscape of the square while respecting the functional needs of the government. His solution was to restore the original rows of Federal-style homes and build the two new buildings, one to house the Court of Claims and the other the executive branch, in courtyards behind them. One structure in each row would serve as a gateway to the office complex behind. Constructing the larger buildings in a deep red similar in color to the original homes would help them to recede into the background. The buildings, a nine-story courthouse and a ten-story executive office building, were to have protruding bronzed-glass bay windows and lead-coated copper roofs that weather to a soft shade of green. Only partially completed, the complex has received general approval, but some critics feel that the red color of the new buildings makes them dominate the square. The designers insist that in time the red will weather to a softer hue.

On June 20, 1963 President Kennedy appointed Warnecke and four other new members to the federal Fine Arts Commission. The seven members of the commission, non-salaried and appointed for four-year terms, must pass approval on the plans for any government structure in the nation's capitol or any private one that is to be constructed in an important monumental section of the city. Kennedy's appointees brought a new vigor to the commission and the creative role that they took in maintaining standards of architectural excellence was subsequently supported by President Lyndon B. Johnson. Before his term expired in 1967, Warnecke commented on the influence of the commission: "We are another generation of architects. We are aware of architecture in the total sense, as a complete environment."

Perhaps the most difficult of Warnecke's commissions has been the design of President Kennedy's grave site. One architect called it the "most sensitive commission of our time." The grave is situated on a visually prominent green slope in Arlington Cemetery, and the people of Washington are very sensitive to what is built there. Warnecke's choice was either to build a monument or to minimize the architectural structure in order not to detract from the slope itself. In choosing the latter course he was faced with the new problem of saying something meaningful with a minimum of structure, while fulfilling the needs of official usage and tourism.

Warnecke's preparatory work included the compilation of a seventy-six page report on the history of Arlington Cemetery, the traditional symbolism used for graves since ancient times, and the graves of previous American Presidents. He also sought to make the grave appropriate to John F. Kennedy, the individual. "It was important to recognize the belief and faith in God of John F. Kennedy," Warnecke wrote in the report on the plans released to the press on November 16, 1964. "Therefore, it was important that the basic concepts have religious significance besides our concern with the artistic qualities of the grave design." Concluding that only the simplest designs have stood the test of time, he decided that the eternal flame and the natural setting should be the two focal points.

Warnecke designed the grave site to hug the contours of the hill. A circular walk leads to an overlook from which steps rise to a marble platform containing the graves of the President and his two children surmounted by the eternal flame. Both professionals and the public have agreed that the simple and dignified monument attains a true unity with its surroundings.

Though Warnecke is best known to the public for his Washington projects and the Thai embassy design, it is the great variety of his work that makes him intriguing to the world of architecture. He has designed a trailer for the Crown Prince of Saudi Arabia, modest primary schools, and large-scale civic complexes. Unlike most large architectural firms, his is often willing to accept small commissions with relatively low budgets. Warnecke designed the Oakland International Airport, and among the large commissions he now has pending are a $6,000,000 library for Georgetown University; a federal office building in San Francisco; master plans for several large college campuses, including City College in New York and the University of California campus at Santa Cruz; a $100,000,000 airport for San Francisco; a $250,000 home for Senator Edward Kennedy in Virginia; a $35,000,000 building in New York City for the New York Telephone Company; and a $125,000,000 master plan for the city of Sacramento.

An associate in Warnecke's firm once described him as a "visceral architect." "It gets him deep inside," he added; "he simply *feels* a concept is right, and then the thinking comes later." Among the numerous honors he has won are thirteen national and regional prizes from the American Architects Association, three firsts in school competitions, and the Progressive Architecture Design Award. He has been a guest lecturer at Stanford and other universities and before many professional groups. Since 1958 he has been on the advisory council of the College of Architecture in the University of California, and in 1962 he was a member of the Pan American Congress' advisory committee. He is a fellow of the American Architects Association and was a director of their East Bay chapter from 1948 to 1950. His articles have appeared in American, British, and French professional journals.

John Carl Warnecke was formerly married to Grace Cushing and by her he has four children, John Carl, Rodger Cushing, Margaret Esterling, and Frederick Pierce. Six feet three inches tall and weighing about 220 pounds—only a few pounds more than when he played football at Stanford—Warnecke looks like a professional athlete. He works out in a gym several times a week and likes to swim and play basketball. When he vacations on his ranch, forty miles north of San Francisco, he exercises by riding and chopping down trees. Yet his rugged look is tempered by a shy, quiet manner. Warnecke is a jazz aficionado and likes books about the Renaissance. Besides his Victorian house overlooking San Francisco Bay, he has a home in Georgetown. His clubs are the Pacific Union and the Olympic in San Francisco and the Outrigger in Hawaii.

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WASHINGTON, WALTER E(DWARD)

Apr. 15, 1915- Commissioner of the District of Columbia
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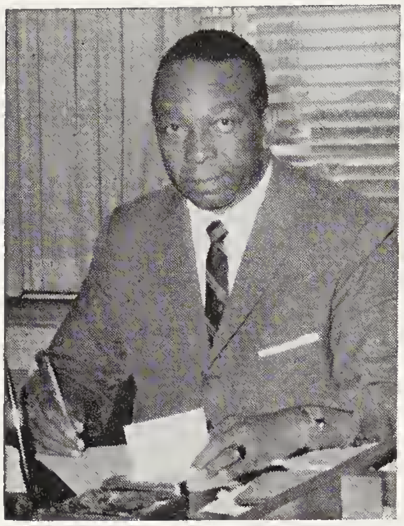
Walter E. Washington became the first Negro chief executive of a major American city when, under President Lyndon B. Johnson's reorganization plan for the District of Columbia, he was sworn in as



WALTER E. WASHINGTON

commissioner of the district on September 28, 1967, replacing a three-man board of commissioners. Washington served in the National Capital Housing Authority in Washington, D.C. for twenty-five years, five of them as director, and in 1966-67 he was chief of the New York City Housing Authority under Mayor John V. Lindsay. An efficient and flexible administrator who tries to stay in touch with the people, Washington has sought to increase both the quantity and quality of low-cost public housing. His appointment as chief administrator of a city with a population that is almost two-thirds black, governed by a predominantly white Congress, has been called President Johnson's "Civil Rights Act of 1967" by Sterling Tucker of the Washington Urban League. His administration of Washington, D.C. is of particular significance because he offers Negro leadership during a period of urban and racial crises, and because some observers view his appointment as the first step to home rule for the nation's capital. Washington was reappointed for a four-year term by President-elect Richard M. Nixon in December 1968.

Walter Edward Washington, the great-grandson of a slave, was born in Dawson, Georgia on April 15, 1915. He is the only child of William L. Washington, a factory worker who later operated a valet shop in a hotel, and of Willie Mae (Thornton) Washington, a former country schoolteacher. At the time of his birth his parents actually lived in Jamestown, New York, but his mother followed the custom of returning to her home community for the birth of a child. Washington attended Jamestown public schools, where he was usually the only Negro in his class. He first came to Washington, D.C. as a student at Howard University, where he was active in student organizations and graduated in 1938 with a B.A. degree in public administration and sociology. He went on to American University, where he undertook graduate studies in the same fields.

In 1941 Washington took a job as junior housing assistant with the agency—then known as the Alley Dwelling Authority—that administered public housing in the nation's capital. During the next twenty-five years Washington held, by his own account, virtually every job available in that agency, which became known as the National Capital Housing Authority (NCHA) in 1943. During World War II he was in charge of housing for the military in the District of Columbia and nearby communities in Maryland and Virginia. Meanwhile he studied nights at Howard University law school, and he obtained his LL.B. degree there in 1948. He was admitted to the bar that same year.

After twenty years in the ranks of the federal civil service, Washington became the first Negro executive director of NCHA in 1961. He was a specialist in housing at the crucial time when urban renewal was running into vast problems. During his five years as head of NCHA, low-income housing units in the District of Columbia increased from 6,000 to 9,000. In addition to his efforts to provide more units, he also undertook to deal with the personal and social dimensions of housing, and to employ the best architects. In the words of Wolf von Eckardt of the Washington *Post* (November 27, 1966), summarizing his years at NCHA, Washington "managed to win the trust and confidence of his tenants, of the people in the city and of its sprawling officialdom."

Invited by Mayor John V. Lindsay of New York City to join his administration, Washington was sworn in on November 22, 1966 as chairman of the New York City Housing Authority, with responsibility for public housing for some 600,000 people. During his ten months in New York he expanded the social dimensions of housing by increasing the number of day-care centers and credit unions and by offering job and financial counseling. He personally met with representatives of over sixty tenant groups, often during evenings so that they would not lose any time from their jobs. He brought about the settlement of a public housing employees' strike, and he began such innovations as leasing and renting units in private housing for public use. In the summer of 1967 he set up an elaborate recreational program for public housing tenants that included sports events, outings, flower garden competitions, and amateur theatricals. Some 400,000 people, most of them young persons, took part in these activites.

In the meantime, President Lyndon B. Johnson had been using his powers to reorganize the government of the District of Columbia. During its early decades as the capital city, Washington had a popularly elected government. In the early 1870's the local government, which by that time included several Negroes, ran into financial problems, and there were charges of corruption. Congress took over the administration of Washington in 1874. Under the new system, which remained in effect until 1967, the city government was headed by a three-man commission appointed by the President, with Congress acting as city council.

By the 1960's problems had multiplied, and there was growing resentment of Congressional rule among Washington's 800,000 people, especially among the steadily increasing Negro majority. In the summer of 1967 President Johnson, after several unsuccessful attempts, persuaded Congress to adopt a plan for replacing the three-man board of commissioners with a single commissioner, an assistant commissioner, and a nine-man city council, all to be appointed by the President. The commissioner's powers were extended to enable him to consolidate city agencies, and to allocate funds among them. In practice, under the new plan the authority of the commissioner was limited by the fact that he was to be accountable to the President, Congress, and the Bureau of the Budget.

On September 6, 1967, President Johnson announced the appointment of Walter E. Washington as commissioner, heading the newly reorganized government of Washington, D.C. The appointment was confirmed by the United States Senate on September 21. Resigning his position as head of the New York City Housing Authority, Washington took a reduction in salary from $35,000 to $28,500 a year when he assumed office as chief executive of the nation's capital on September 28, 1967. The new city government of Washington, D.C. was officially inaugurated at a White House ceremony on November 3, 1967. It includes deputy commissioner Thomas W. Fletcher—formerly city manager of San Diego and deputy assistant secretary in the Department of Housing and Urban Development—and a nine-man City Council with a Negro majority of five. The duties of the council are to pass ordinances, determine tax rates, and review the budget. The commissioner has veto power over decisions of the council, which in turn may override his veto with a three-fourths vote.

Charged by President Johnson with the task of making the District of Columbia "a model for the nation," Walter Washington was confronted by many problems, including an increase in crime, sprawling slums, shortage of low-cost housing, traffic congestion, unemployment among Negroes, inadequate schools, and growing welfare costs. All of these crises converged on a city where federal tax exemptions result in a loss of revenue amounting to about $50,000,000 a year, at a time when there were conflicting pressures from conservative and Southern Congressmen on the one hand and from Negro militants on the other.

Washington immediately began to capitalize on his main asset, the psychological effect of having a single Negro executive in a city with a Negro majority. His accessibility to the public was demonstrated within a few hours after he took office, when he met with 300 young people marching on the White House to protest a cut in antipoverty funds and reassured them about his own efforts on their behalf. Convinced that urban government must be responsive to citizens' needs, Washington has become known as a "walking mayor," in the style of New York's Mayor Lindsay. He regularly makes the rounds of the city, discussing community problems with people in their own neighborhoods.

Apart from public relations, Washington has directed his efforts toward the reorganization of the District of Columbia's unwieldy structure of government. One ludicrous example that he often cites is the fact that the extermination of rats is handled by four different city departments. Soon after taking office he acted to place under his own jurisdiction the departments of budget, management, personnel, and program coordination, which had formerly been semiautonomous. He has also centralized all of the programs dealing with housing and crime. Another of Washington's early moves as commissioner was his assignment of five volunteer task forces to study various problems confronting the District of Columbia with the basic assumption that "nothing is sacred." He has explored, among other things, the possibilities of multiple uses for city-owned property, recruitment of public school teachers from among the ranks of returning Peace Corps volunteers, and new ways in which business might cooperate with government to relieve unemployment.

Washington has had the wholehearted support of the President, and the only potential obstacle to his obtaining the resources needed by his administration has been in Congress, particularly in the House and Senate District committees. In November 1967 Congress approved his first budget, the largest in years, totalling $504,800,000, but it restricted his authority to shift funds as needed from one department to another. The effect of this limitation was to restore Congress' power of authority over the purse, which had been restricted by the reorganization plan. Walter Washington's immediate reaction to this setback was to explore ways to set up a better liaison with Congress.

In the wake of the assassination, on April 14, 1968, of the Rev. Martin Luther King Jr., the nation's capital, along with other American cities, became the scene of widespread rioting. Washington ordered an emergency curfew and a ban on the sale of firearms and liquor and took immediate steps to alleviate conditions in the violence-torn city. He ordered centralization of welfare services to aid victims of the riots, launched an elaborate recreation program and a summer job program for young people, and called for special priority for the Model Cities urban renewal program. A few weeks later he prepared the city for the Poor People's Campaign, sponsored by the Southern Christian Leadership Conference, which brought thousands of unemployed and underemployed Negroes, Puerto Ricans, Indians, Mexican-Americans, and poor whites to Washington, D.C. in May 1968. Washington met with leaders of the campaign and took steps to ensure its peaceful progress. Addressing the Senate District Committee's subcommittee on business and commerce on May 21, 1968, he called for the immediate launching of a program to reconstruct the riot-torn areas of the capital. He outlined a "many-sided effort to create a better city," with citizen participation in planning and increased business and employment opportunities for ghetto residents.

Washington is a member of the American Bar Association and he is qualified to practise before the United States Supreme Court. He has served as vice-chairman of the Washington Home Rule Committee, board member of the United Planning Organization, vice-president of the Health and Welfare Council, secretary of the United Givers Fund, president of the Southwest Settlement House, president of the Washington Urban League, and a member of Mrs. Lyndon B. Johnson's beautification committee. In 1967 he served on President Johnson's panel to make recommendations on slum insurance policies. He succeeded the late David Scull as president of the

Metropolitan Washington Council of Governments. Among the honors he has received are the 1965 Career Service Award of the National Civil Service League and the Distinguished Achievement Award of the Howard University Alumni Association.

Walter E. Washington's wife, Bennetta (Bullock) Washington, whom he married on December 26, 1941, is director of women's Job Corps centers for the Office of Economic Opportunity. A noted educator and social worker with a doctorate in guidance and counseling from Catholic University, she was formerly principal of Cardozo High School, in a poor neighborhood of Washington, D.C. She was scheduled to assume a professorship in education at City College in New York at the time of her husband's appointment to his present post. Mrs. Washington is devoted to implementing the educational theory that schools must help compensate for inadequate homes, and while at Cardozo she developed work-study programs to enable potential dropouts to remain in school. The Washingtons live in the Le Droit Park section of the nation's capital, in a home that was owned by Mrs. Washington's father, the Rev. George O. Bullock, former pastor of the Third Baptist Church in Washington, D.C. The Washingtons' daughter, Bennetta, a student at Radcliffe College, is married to Benjamin Jules-Rosette, a television actor from Martinique whom she met at the Sorbonne. The Jules-Rosettes have a daughter, Violaine, born in 1966.

Observers note that City Hall in the nation's capital has become a friendlier, busier, and more optimistic place since Walter E. Washington took office. A pipe-smoker, he has been described as personable but not folksy and dignified but not formidable. He is a hard worker who spends long hours at his desk and gives little thought or time to recreation. The United States Secretary of Housing and Urban Development, Robert Weaver, once said of him: "Walter is one of our most outstanding local guys because of the amazing degree of his flexibility and his receptivity to creative ideas." President Johnson, who has emphasized that the White House is open to him, refers to Washington as "the mayor," although his official title is that of commissioner. His acceptance by the establishment has earned him the mistrust of some of the more militant Negro spokesmen. To one charge of being an "Uncle Tom," Washington replied, as quoted by Ragni Lantz in *Ebony* (March 1968): "I cannot be everything to everybody. I'm basically an administrator who wants to administrate programs for the good of all the people, business community as well as grass roots. I like to be judged on performance, and not on what somebody believes."

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Who's Who in America, 1968-69

WATTS, ANDRÉ

June 20, 1946- Concert pianist
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The young pianist André Watts was only sixteen when he substituted for the world-famous Glenn Gould at a New York Philharmonic subscription concert on January 31, 1963. He emerged overnight as a major new talent on the musical scene. Since that appearance, Watts has performed with most major American orchestras, including annual appearances with Josef Krips and the San Francisco Symphony, and has performed with similar success abroad. His technical mastery, poetic impulse, and inflammatory temperament have consistently generated excitement in his listeners. Watts has been unanimously acclaimed by critics for what Raymond Ericson of the New York *Times* has called, "the indefinable electric quality that marks the artist who can communicate with his audience."

The son of an American Negro father and a Hungarian mother, André Watts was born on June 20, 1946 in Nürnberg, Germany. His father, Sergeant Herman Watts, a career soldier, was stationed in Germany when he married Maria Alexandra Gusmits, who was living there as a displaced person. After their son's birth, the couple remained in Germany until 1954, when Sergeant Watts completed his tour of duty. Except for one year when his father was assigned to Philadelphia, André spent his first eight years on Army posts in Germany.

When Watts was five, his mother, who comes from a musical family, tried to interest him in the piano, but he failed to respond. At six, however, he began playing a miniature violin and his talent soon became apparent. At seven, while receiving professional instruction on the violin, Watts again began to study the piano with his mother and quickly showed an affinity for that instrument. "Soon I knew I preferred the piano. I had the hands for it and I was more at home at the keyboard," he later recalled. When the family returned from Europe and settled in Philadelphia, Watts was promptly enrolled for piano studies under Genia Robinor, Doris Bawden, and Clement Petrillo at the Philadelphia Musical Academy. His progress was phenomenal and he was soon making his way to the concert stage.

At nine, Watts made his first public appearance, as a substitute soloist, playing a Haydn concerto at one of the Philadelphia Orchestra's Children's Concerts. At ten he performed Mendelssohn's Concerto No. 1 in G Minor with the Philadelphia Orchestra at a Robin Hood Dell summer concert. At fourteen he was again soloist with the Philadelphia Orchestra in César Franck's *Symphonic Variations*. In spite of his obvious musical precocity, however, Watts was not rushed into a childhood career. He spent his early years in piano study, three or four hours of daily practice, and regular schooling. Watts attended both Quaker and Roman Catholic elementary schools, a Roman Catholic high school, and the Lincoln Preparatory School, from which he graduated in June 1963. During those early years Watts' parents separated, obtaining a divorce in 1962, and

Watts, an only child, continued to live with his mother in Philadelphia.

In December 1962 Watts won an audition to appear at a Young People's Concert with Leonard Bernstein and the New York Philharmonic. That audition proved to be the beginning of his rapid climb to fame. The concert, which had been videotaped three days earlier, was nationally televised on CBS-TV on January 15, 1963. Watts's first exposure to a national audience was also his first notable success. The response to his performance of Liszt's Concerto No. 1 in E Flat was more than enthusiastic, and ticket requests for his student recital at the Philadelphia Academy of Music the following week were several times that of the hall's capacity. Samuel L. Singer observed in the Philadelphia *Inquirer* (January 24, 1963) that "Only a prodigy could have amassed the technique and musical insight at the age of sixteen as were demonstrated at this recital."

Later in January, when the young Canadian pianist Glenn Gould fell ill two days before his scheduled concert appearance at New York's Philharmonic Hall, Leonard Bernstein, who had been deeply impressed with André Watts's earlier performance, called on him as a substitute soloist. On January 31, 1963 Watts turned his unscheduled debut with the New York Philharmonic into an unqualified triumph and became, according to *Newsweek* (February 11, 1963), the first Negro instrumentalist since the turn of the century to appear as soloist with that orchestra at a regular concert. His brilliant execution of the Liszt E Flat Concerto won him a standing ovation from both audience and orchestra, and, despite the information blackout imposed by New York's newspaper strike, he became an immediate success. National magazines, as well as the Western edition of the New York *Times,* lauded Watts' impressive display of technical brilliance and musical sensitivity. "After the opening display of power there came a ravishing modulation to poetic lyricism. The young man made the ensuing gentle passages sing exquisitely . . . ," wrote New York *Times* reviewer Ross Parmenter (Western Edition, February 2, 1963). "And his playing, perfectly disciplined though it was, seemed wonderfully spontaneous." Watts performed the Liszt concerto three more times before that season's Philharmonic subscription audiences.

His dramatic rise to prominence did not, however, launch Watts on an immediate full-time concert career. Soberly realizing the need for further study and development, he continued to work with renewed discipline and slowly and painstakingly built a repertoire. Accordingly, he limited his engagements that first year.

Appearing at New York's Lewisohn Stadium on July 9, 1963 with Seiji Ozawa and the New York Philharmonic, Watts won acclaim for his animated and musicianly performance of the Saint-Saëns' Concerto No. 2 in G Minor Op. 22. At the Hollywood Bowl in September, he gave another brilliant reading of the Liszt Concerto. On both occasions Watts showed an impressive musicality and an extraordinary gift for bravura pianism. The Liszt and the Saint-Saëns concertos, both rich in bravura passages, afforded Watts ample elbow-room for his impeccable technique and fiery temperament. His performances were marked by spontaneity and excitement. But aside from his technical brilliance, Watts also displayed, according to Robert Riley, "a rewarding penchant for romanticism, a poetic impulse constantly in evidence and well reinforced by technical authority" (*Christian Science Monitor,* September 4, 1963).

ANDRÉ WATTS

Following his graduation from high school in 1963, Watts began to study part-time for a Bachelor of Music degree at the Conservatory of Music of Peabody Institute in Baltimore. During the next two years he again limited his engagements, devoting most of his time to study and practice. In October 1964 he opened the new season with Howard Mitchell and the National Symphony Orchestra in Washington, D.C., and received a "rousing, tumultuous ovation" for his fiery reading of the Saint-Saëns Concerto. On January 21, 1965 he captivated New York audiences with his performance, with the Philharmonic Orchestra, of Chopin's Concerto No. 2 in F Minor Op. 21. Harriett Johnson of the New York *Post* (January 27, 1965) saw in Watts's performance "the freshness of youth, and the inborn maturity of the greatest talents," although Harold C. Schonberg of the *Times* (January 22, 1965) and Alan Rich of the *Herald Tribune* (January 22, 1965) noted some stylistic immaturities. In May 1965 Watts returned to Washington for another concert with the National Symphony.

On June 12, 1966 Watts made his European debut in a successful London appearance with Hans Schmidt-Isserstedt and the London Symphony Orchestra. Shortly thereafter he traveled to Holland, where an Amsterdam audience greeted his performance with Karel Ancerl and that city's Concertgebouw Orchestra with a standing ovation. That same year was marked by other notable successes. In April his performance of the Rachmaninoff Second Piano Concerto evoked enthusiasm from New York critics. In July, under the baton of the Russian conductor Kiril Kondrashin, Watts was again in command of his virtuosity at New York Philharmonic Hall where he played Rimsky-Korsakov's Concerto in C Sharp Minor. And at Carnegie Hall in November, with Leopold Stokowski and the American Symphony Orchestra, Watts reinforced his virtuosity with a "youthful enthusiasm" which, according to one critic, made Edward MacDowell's sometimes flashily performed Concerto No. 2 in D Minor Op. 23 sound "as though it were a message of salvation from the gods" (New York *Times,* November 21, 1966).

On October 26, 1966 Watts made his New York recital debut, opening the Great Performers series at Philharmonic Hall. As in previous performances, his genuine musical gifts and bravura artistry remained undisputed, but in works requiring more sustained lyricism, he met with some criticism. "When it comes to bravura music, few can teach him anything," wrote Harold C. Schonberg (New York *Times,* October 27, 1966). "In more lyric music, on the other hand, he is not exactly sure where to go. . . . The Chopin [G Minor Ballade] . . . emerged in a badly mannered way . . . full of overexpressive devices that were continually breaking the line of the music." Alan Rich of the *World Journal Tribune* (October 27, 1966) concurred with Schonberg's observation. Both reviewers, however, directed their criticism at Watts not as a mature artist but as one of great potential with some immaturities yet to overcome. Winthrop Sargent of the *New Yorker* (November 5, 1966) on the other hand, found Watts already "a bravura pianist of stunning achievements and a romantic pianist whose style takes one back to the great days of men like Moriz Rosenthal."

By the beginning of 1967, Watts could count some eighteen concertos in his repertoire, a substantial increase on the slim portfolio of his early years. His engagements had also multiplied. Early in January he gave a "warmly communicative" performance at his first Toronto, Canada appearance and in February gave a "fire-breathing performance of the first movement" of Brahms's Concerto No. 2 in B Flat Op. 83 at an "Alumni Reunion" Young People's Concert, televised by WCBS-TV on April 19. The highlight for that year, however, was Watts' debut in the land of his birth. On June 19 and 20, around the time of his twenty-first birthday, Watts performed in Berlin in a pair of concerts with the Berlin Philharmonic under the direction of guest conductor Zubin Mehta. Watts' execution of the Brahms B Flat Concerto received high praise from West Berlin critics, including one for *Die Welt,* who wrote that "the chains of trills were never heard so quick-marching and clear, the octaves fell like cataracts but with machine precision."

Returning to the United States after his Berlin debut, Watts appeared in four concerts with the New York Philharmonic and, in August, performed with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. In September he embarked on a three-month world concert tour, sponsored by the United States Department of State, which took him to sixteen Asian and Western European cities. As part of that tour, Watts returned to West Berlin in October for the 1967 Berlin Festival. There, under the direction of Zubin Mehta and the Los Angeles Philharmonic, Watts again displayed his virtuosity in the Liszt E Flat Concerto. "He tossed off the difficult bravura piece as if it were nothing at all," Everett Helm reported from Berlin for the *Christian Science Monitor* (October 27, 1967). "The runs and passage work were crystal clear, the dynamic control was complete, the coloristic shadings were sensitive."

Watts owes his prodigious technique to a natural gift for the keyboard, that has been disciplined to perfection by many hours of practice. His technical command is complete. His strong, long fingers move with dazzling precision, and his large hands, spanning twelve keys, can execute thundering octaves and intricate, delicate passages with equal facility. "He is completely ambidextrous, with a left hand that lives a life of its own," wrote Ron Eyer for *Newsday* (October 27, 1966), "and even the most formidable technical difficulties of the keyboard do not phase him."

In May 1964 the National Academy of Recording Arts and Sciences presented André Watts with its annual Grammy Award as "the most promising classical artist for 1963." In the initial years of his career, Watts did not, however, devote much time to recording. "One of the drawbacks to making recordings when you're young . . . is that your style changes so quickly," he said in a New York *Times* interview (October 23, 1966) with Joan Barthel. His only two early recordings are both on the Columbia label. One contains Liszt's Piano Concerto No. 1 in E Flat with Leonard Bernstein and the New York Philharmonic, and Chopin's Concerto No. 2 in F Minor with Thomas Schippers conducting the same orchestra. The other recording is entitled *An André Watts Recital.* With a view to an intensified recording program in the future, Watts, on his twenty-first birthday, signed a long-term contract with Columbia Records. That agreement recently produced a disc containing the Brahms Piano Concerto No. 2 in B Flat with Bernstein and the New York Philharmonic.

Like most dedicated young concert pianists, André Watts leads a severely disciplined life. He is currently studying at the Peabody Conservatory under Leon Fleisher. His piano practice (over six hours daily) and his ever-increasing concert tours monopolize the rest of his days, leaving him little time for social engagements. "I can't afford to lose even a weekend or two away from my music," Watts told Joan Barthel in the New York *Times* interview. "I don't have many friends; it's a kind of secluded life." His mother is his closest and constant companion. When not working, Watts spends his time reading and studying languages; he already speaks German with his mother. To relieve the strain of his many hours at the piano, he relaxes his five-foot nine-inch, 145-pound frame with Yoga exercises. Reflecting on his early experiences with racial prejudice, Watts has said, as quoted by Miss Barthel, "It's possible I have inner wounds, but as a result of these experiences, you have feelings within you, certain emotions that come out when you play. It must be hard for people who don't have great joys or great sorrows to get any emotion across. . . . The point is that if I have inner wounds, then maybe, if I'm careful, I can turn them to my advantage."

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WEISS, PETER

Nov. 8, 1916- Writer; painter; film maker
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PETER WEISS

Believing that a renaissance of the theatre can result from the wholly dissimilar stimulants of the drama of "Happenings" and the drama of documentation, Peter Weiss has led the way with two powerful and chilling plays, *The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade* (1964) and *The Investigation* (1965). Weiss, who writes in German, has lived in Sweden since his flight from Nazi persecution just before World War II. He is an internationalist, and his plays have been applauded by international audiences on both sides of the Iron Curtain. All of Weiss's work, as a painter, film producer, novelist, and playwright, possesses an exceedingly strong visual quality; and much of his writing has the impassioned political concern of a self-acknowledged polemicist who compells his audiences to be disturbed over social issues.

Peter Weiss was born in Nowawes, near Berlin, Germany on November 8, 1916, the son of a prosperous textile manufacturer. His mother, Frieda (Hummel) Weiss, was a Swiss and a Gentile. His father, Eugene Weiss, a Czech of Jewish faith, had been converted to Christianity long before the advent of Nazism and had raised his son as a Lutheran. Hitler's persecution of Germans and residents of Jewish ancestry drove the Weisses into exile in 1934, but escaping the "punishment" of millions of others of Jewish blood gave Peter Weiss a persisting sense of guilt. After living in England and Switzerland for two years, he moved to Czechoslovakia, of which he was a citizen by right of his father's nationality. He studied painting for a while at the art academy in Prague, but left in 1938, about the time of the German invasion of Czechoslovakia, and in 1939 became reunited with his parents, who had settled in Sweden, where his father set up a textile factory near Gothenburg.

Restive, and impatient with a bourgeois way of life, Weiss broke away from his family and joined a colony of German-speaking refugees in Stockholm. In his new milieu he felt only scarcely less estranged, but it was in Stockholm in 1942, he has recalled, as quoted in *Life* (October 28, 1966), that he "finally had the courage to decide to starve or write or do both," even though he lacked contact with the cultural society needed for his "artistic momentum." His resolution actually meant a resumption of earlier attempts at writing, a form of expression that for many years ran parallel with his painting. During adolescence he had written many lyrical prose pieces, some of them novellas.

Weiss's increasing disillusionment with Germany, as World War II progressed, seems to have intensified his eagerness to make Swedish his own literary language and to find a place for himself in the Swedish avant-garde. Soon after the war he published some books of fiction in Swedish, but they brought him little notice. In 1947, on an assignment from a leading Stockholm newspaper, he visited Germany to write a series of articles about postwar conditions there. Afterward he returned to the German language to express himself, finding it less frustrating than Swedish, although he continued to try to write in Swedish.

The several media that Weiss explored during the late 1940's and 1950's included motion pictures. Some of his fairly early published writings dealt with film making, such as his book *Avantgardefilm* (1956). As a painter he had been early impressed by Breughel, and later, about the age of twenty, he followed the aesthetic examples of Max Ernst and Salvador Dali. Throughout the war years the dominant literary influence on his thinking had been Franz Kafka, who apparently retained a hold on Weiss for a considerable time after the war ended, although he was later supplanted by Henry Miller as a favorite.

Like his paintings, the first movies that Weiss wrote, directed, and helped to shoot were experiments in surrealism. Later he moved over to documentary films that contain, as he has pointed out, the seeds of his work in the theatre. Six of his films were shown in New York City at Cinema 16: five short movies, including *Hallucinations* (1953) and *Faces in Shadow* (1956), and the feature-length *The Mirage* (1958). Parker Tyler described *The Mirage* as "a metaphoric statement using the urban environment as an inevitable casing, hostile," and went on to observe, "One feels the normalcy of Kafka's indignation projected on his heroes: an indictment of the social order" (quoted in the *Tulane Drama Review*, Fall 1966). When the six films were presented again in New York, in 1966 by the Film-

Makers' Cinematheque, Bosley Crowther of the New York *Times* (January 29, 1966) pointed out "a pervasive predilection for solemn and tormenting themes of personal alienation, hallucination, sensory shifts and erotic agitation within abstract emotional voids."

Although he attracted some attention as a film producer and also as an artist, through exhibitions in Sweden and through his illustrations for *Tusen o en natt* (1957), a Swedish edition of *Thousand and One Nights,* Weiss encountered much difficulty in finding a publisher for his fiction. But after it had made the rounds of publishers for several years, the manuscripts of *Der Schatten des Körpers des Kutschers* (The Shadow of the Coachman's Body) was accepted by Suhrkamp Verlag of Frankfurt-am-Main. The novel appeared in 1960, illustrated with seven collages by the author. The first of Weiss's books written entirely in German, *Der Schatten* was to some extent a linguistic exercise. In telling a story, which he has said is realistic and not, as generally supposed, symbolic, about the absolute isolation of life in a remote farmhouse, he used as one technique a presentation of a series of events that resembled the presentation of sequences in motion pictures. As Weiss expressed it in an interview with Michael Roloff for *Partisan Review* (Spring 1965), "The medium of the film has been introduced into the medium of language."

Two deeply subjective, partly autobiographical novels followed: *Der Schatten: Abschied von den Eltern* (1961; *The Leavetaking,* Harcourt Brace, 1962) and *Fluchtpunkt* (1962, Point of Escape). His next publication, *Das Gespräch der drei Gehenden* (1963, The Conversation of the Three Walkers), concerns in its outer form the stories that three persons tell while walking alongside one another. Weiss has explained that the book's fragmentary nature derives from its being an interior monologue that can go on indefinitely or if interrupted can be resumed after a long period of time. His winning the Charles-Veillon-Literaturpreis in 1963 for *Fluchtpunkt* helped to establish him as a major author in Germany.

As a novelist, however, Peter Weiss felt a keen sense of detachment: sitting alone in his room to write expressed isolation in itself. Similarly, in making films he disliked a lack of contact with action and with other people. The stage, however, seemed to give his work life and immediacy. His first play, an unproduced 1952 effort entitled *Nacht mit Gästen* (Night with Guests), was published in 1963. Weiss's description of the play was quoted in the New York *Times* (April 9, 1967): "It's all simple rhymed children's verses—about robber barons invading a house and killing and terrorizing everyone. Of course, it has other meanings."

It was in Germany, which had once brutally rejected him, that Weiss found his first acceptance as a playwright, as he had as a novelist. His second play, *Marat/Sade,* opened on April 29, 1964 in West Berlin at the Schiller Theatre to an enthusiastic welcome. Peter Brook, director of the Royal Shakespeare Company, staged *Marat/Sade* at the Aldwych Theatre during the following summer, giving London audiences the conversation piece of the season. When David Merrick saw Brook's virtuoso presentation, he arranged to import the British production to New York City. *Marat/Sade* opened on Broadway at the Martin Beck Theatre on December 27, 1965, ran for 145 performances, and won the Drama Critics Circle Award of 1965-66.

In a single set of the tiled bathhouse at the lunatic asylum of Charenton, the cast of forty-one performed the two-act play-within-a-play described in the twenty-four word title. Weiss's disturbing drama implies that the world today, like that of the French Revolution and its aftermath, is a teeming madhouse. Two chief antagonists, Marat and de Sade, illuminate the human predicament. The revolutionary idealist who, for mankind's good, kills on a grand scale, is typified by the Jacobin Jean-Paul Marat, condemned to sit in a bathtub for relief from a skin disease. The extreme individualist, the champion of self-indulgence and anarchy as man's natural right, is typified by the Marquis de Sade.

Marat/Sade is open-ended in that it allows for wide differences in interpretation, and either Marat or de Sade may prevail, depending on the director's point of view. Weiss himself may favor Marat, the "Marxist," but his greater concern is that a production express the play's duality—"the confrontation of individualism and Socialism/Collectivism." He admittedly used "total theatre" so that through the elaborate make-believe of the lunatics' play-acting for invited guests, including the theatre audience, Weiss might say "very dangerous things." Antonin Artaud's Theatre of Cruelty is present in the frightfulness of an early nineteenth-century insane asylum, providing emotional dynamite to blast the audience into awareness and force it to "atone and suffer." But the intense involvement of the audience is offset by a mélange of Brechtian intrusions that shatter theatrical illusion: songs, jingles, dances, announcements, and buckets of red and blue blood.

A filmed version in color of *Marat/Sade,* again directed by Brook, was released by United Artists in February 1967. In her review in the New York *World Journal Tribune* (February 23, 1967), Judith Crist characterized it as "an 'art' horror film, one that surrounds and saturates philosophic debate and political crime with all the trappings and terrors of psychopathology." Caedmon Records released a recording of Brook's production in April 1966.

Weiss's next play, *Die Ermittlung (The Investigation),* premièred in about fourteen productions in East and West Germany on October 19, 1965. Its script consists of selections from the transcript of the Frankfurt trial held in 1964-65, at which the defendants, the men who operated the Auschwitz concentration camp, were accused of the systematic torture and murder of 4,000,000 persons. Weiss attended much of the trial and also visited Auschwitz before writing his play. He uses a cast of twenty-three characters: fifteen accused, playing the twenty-one actual defendants; five witnesses, compressing the actual testimony of some 300 witnesses; a judge; a prosecuting attorney; and a defense attorney. *The Investigation,* which Weiss has termed "a collage of horrible facts" and "an oratorio in eleven cantatas," seems to call for static and nontheatrical staging so that the record can speak for itself. In an attempt to universalize the victims and defendants and to indicate that Auschwitz was humanity's crime, Weiss does not use the word "Jew" in his play.

In West Germany, *The Investigation* drew from one critic the protest that the stage was the wrong place for "ersatz repentance." Probably the most noteworthy production of the play in other European countries was the Swedish performance directed by Ingmar Bergman in early 1966. Uncut, the play lasts five hours. Cut to two hours and directed by Ulu Grosbard, who with Jon Swan adapted it from the German, *The Investigation* opened in New York at the Ambassador Theatre on October 4, 1966 and ran for 103 performances. Walter Kerr commented in the New York *Times* (October 5, 1966), "It is disturbing in its implications, repetitive in its method, wearing as an experience, yet incontestably an experience of some sort," and he went on to say, "Criticism is in a way, irrelevant." A ninety-minute color telecast of the play was presented twice in April 1967 on NBC-TV.

The message of Peter Weiss's more recent work continues to be the prevalence of the Auschwitz mentality. *Sangen om Skrapuken (The Song of the Lusitanian Bogey)* purports to depict in rhymed verse, discordant melodies, and ritualistic ballet Angola's struggle between native primitivism and Portuguese "civilization." The political musical had its première at Stockholm's Scala Theatre in January 1967. Despite the excitement it generated, some Stockholm critics found Bengt-Arne Wallin's music monotonous, the book and lyrics an ordeal of unremitting polemic accusation. New York critics were in general no kinder in their notices of Weiss's work when the Negro Ensemble Company presented it in January 1968 at the off-Broadway St. Mark's Playhouse. An epic documentary drama by Weiss with a forty-six-word title opened in Frankfurt, West Germany in March 1968. In that play Weiss combined the techniques of *The Investigation* and *Lusitanian Bogey* to give a Marxist view of 2,000 years of Vietnam history, culminating in President Lyndon B. Johnson's order to escalate the war in 1964.

In 1965 Weiss was awarded Hamburg's Lessing-Preis for *Marat/Sade* and in 1966, the Heinrich-Mann-Preis of the Akademie der Künste in East Berlin for *The Investigation.* Requiring quiet and solitude for his writing, he has a studio in Stockholm's medieval Old Town. Bookcases of multilingual publications line the walls, along with cabinets of notes and press clippings that he has collected and filed under such headings as "South Africa," "United States Racial Conflict," and "Vietnam." In 1968 an autobiographical novel by Weiss was published in an English translation under the title *Exile* by Seymour Lawrence-Delacorte Press. Its first part was previously published in the United States in a different translation as *The Leavetaking* (Harcourt Brace, 1962).

Peter Weiss's wife, Gunilla Palmstierna-Weiss, whom he married in 1964, had given him financial help and other encouragement in his work for many years before he achieved success. She has designed sets for his plays and was responsible for the costumes in Brook's production of *Marat/Sade.* Weiss is sturdily built, wears horn-rimmed glasses, and dresses informally in tweeds and woolens. Detached in manner, intensely reflective, he leads a modest social life in a large apartment near the center of Stockholm. Peter Dragadze, who interviewed him for an article in *Life* (October 28, 1966), quoted Weiss's denial of charges of being a Communist: "True Marxism is always humanism, and as a Marxist I would never agree to suppression of expression wherever it came from."

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WEST, DAME REBECCA

Dec. 25, 1892- English writer
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In a recent allusion to her diversified literary output of more than fifty years, Dame Rebecca West remarked that if she could begin again she would possibly write only fiction. Few of her readers, however, if they agree with critical opinion, would exchange a dozen novels even of the caliber of *The Thinking Reed* (1936) and *The Birds Fall Down* (1966) for her study of Yugoslavia in *Black Lamb and Grey Falcon* (1941) or for her several volumes of literary criticism or for the reportorial art of *The Meaning of Treason* (1947) and her other exceptional achievements in journalism. Although she has shunned specialization, so that there is no "typical" Rebecca West book, she has unified her work by a distinctive style—trenchant, nimble, and ingenious in its turn of phrase—and by an integrity that refuses to suffer fools gladly. She does not set out to divert or amuse a mass audience, but some of her books do reach the best-seller lists.

Rebecca West is the pen name of Cicily Isabel (Fairfield) Andrews, who was born on Christmas Day, 1892 in County Kerry, Ireland, the youngest daughter of Charles and Isabella Campbell (MacKenzie) Fairfield. Her father, an army officer, war correspondent, editor, and disciple of Herbert Spencer, belonged to Ireland's small, bankrupt class of landowners. Her mother came from a family of musicians and was herself a talented musician. After the death of her husband in 1902, Mrs. Fairfield took ten-year-old Cicily and her two older daughters, Winifred and Letitia, to live in Edinburgh, Scotland, her native city.

DAME REBECCA WEST

When a bout with tuberculosis kept her out of school in girlhood, Cicily made the most of an opportunity to read "tremendously." She completed her more academic education at George Watson's Ladies College in Edinburgh and then went to London to take some courses at a dramatic academy. At the age of seventeen, substituting for the *Evening Standard* reviewer, she wrote a comment on a production of Maxim Gorky's *The Lower Depths.* As she recalled in an interview with Jim Hicks for *Life* (October 3, 1966), "I said it was a 'rather notable work,' which was otherwise not conceded." For a time she combined acting on the London stage with contributing to radical periodicals, primarily in the cause of woman's suffrage.

During her brief career as an actress she once played Rebecca West, the strong-willed, individualistic heroine of Ibsen's *Rosmersholm.* When she joined the staff of the *Freewoman* as a book reviewer in 1911, she borrowed "Rebecca West" as her pen name. The *Freewoman* was a feminist magazine that her mother would not have in the house. But for the independent-minded daughter it was the first important vehicle of her views as a left-wing journalist. "For over thirty years," she wrote later, in 1945, "I have been upholding the principles of the French Revolution and attacking all governments who seemed to me to be hostile to the political and economic freedom of the masses" (quoted in the *Guardian,* December 21, 1967). She began writing political articles for the Socialist *Clarion* in 1912 and became a member of the Fabian Society, but presumably because of a falling out with Sidney and Beatrice Webb, she did not take a conspicuously active part in its affairs.

In the vanguard of literary criticism, also, Miss West published as her first book *Henry James* (Holt, 1916), a close analysis of the novelist, for whom she expressed a generous and a then-unfashionable admiration. She emulated James, along with Marcel Proust, in her own fiction, both in her psychological probing of the motives of her characters and in using the novel as a form of artistic expression. Of her first novel, *The Return of the Soldier* (Century, 1918), the story of a World War I veteran victimized by amnesia, one critic observed that she "writes like a philosopher of the James school, but more like William than Henry." Her expert handling of psychological problems also accounts for the appeal of *The Judge* (Doran; Hutchinson, 1922), a tragic novel about excessive mother love and fraternal rivalry.

In the years following World War I, Miss West was the book critic of the *New Statesman and Nation.* A nonconformist in her literary opinions, she never reflected popular sentiments and never hesitated to attack an author of established reputation if she found him false or distasteful. As pointed out in *Time* (December 8, 1947), "She wrote with an authority beyond her years or experience in a prose in which, at its best, a logic of music was magnificently mated to a logic of ideas. At its worst, it was excessive and overblown." Her forthrightness, together with her sharp tongue and often irreverent wit, antagonized some critics, who thought her cocky, arrogant, and dogmatic, but few denied her a certain uncommon glow, whether they called it flashiness or brilliance.

A personable young woman and a gifted conversationalist, Rebecca West moved comfortably among the British literary elite. She knew the four ruling figures, John Galsworthy, H. G. Wells, Arnold Bennett, and Bernard Shaw, whom she called "The Uncles" in *The Strange Necessity* (Doubleday; J. Cape, 1928), a collection of literary essays. The long title piece is a stimulating defense of art as a necessity to life. Among the writers discussed in other essays, most of them reprinted book reviews, were Sinclair Lewis, Willa Cather, James Joyce, and Marcel Proust. Praising her perceptive evaluations in the New York *Herald Tribune Books* (September 2, 1928), Hugh Walpole maintained, "It is not an exaggeration if one claims that *The Strange Necessity* and *The Common Reader* of Virginia Woolf are the two finest volumes of literary criticism written by women in the English language." In *The Strange Necessity* she became one of the first defenders of D. H. Lawrence, to whom she soon afterward published a tribute, *D. H. Lawrence: An Elegy* (Phoenix Book Store, 1930).

One of the periodicals that carried Miss West's by-line was the *Bookman,* and a collection of the literary and personal essays that she wrote for that magazine during 1929 and 1930 appeared under the title *Ending in Earnest; A Literary Log* (Doubleday, 1931). She directed her concluding essay, a farewell letter to the *Bookman,* against the New Humanists, as part of her rather prolonged attack on Professors Irving Babbitt and Paul Elmer More and their followers. When she left the *Bookman,* she joined the staff of the *Daily Telegraph* as a regular reviewer of books and also contributed to English and American magazines, treating a diversity of literary and political subjects with astuteness, delicacy, satire, and courage.

While remaining a dedicated journalist, Rebecca West diverted from time to time to other literary forms. She had returned to fiction in 1929 with *Harriet Hume; A London Fantasy* (Doubleday), a psychological exploration involving a gift of insight.

It drew only mixed reviews, although some critics compared it to Virginia Woolf's *Orlando* as a masterpiece of fantasy, and others enjoyed it particularly for its beautifully detailed observations of the London scene. *The Harsh Voice* (Doubleday; J. Cape, 1935) consists of four novelettes, or short stories, three of which revealed a preoccupation with the United States.

The Thinking Reed (Viking, 1936), the most important thus far of Rebecca West's novels, focused on France to tell a tale of love and marriage in a corruptly wealthy society. As both social commentary and indictment, it was favorably compared to Robert Briffault's *Europa.* A literary celebrity whose acquaintance was cultivated in high society, Miss West could detail at firsthand the fashionable background of her story. The novelist Elizabeth Bowen, reviewing *The Thinking Reed* in the *New Statesman and Nation* (April 11, 1936), considered it "the classic novel, such as is not often written today." She went on to point out, "The settings have depth; they are not merely painted; they are not abstract, or there to illustrate moods. . . . The book as a book appears to me to have almost no imperfections; it rounds itself off, it is impossible to think beyond it."

In other excursions from routine journalism Miss West collaborated with her friend David Low, the caricaturist, on *Lions and Lambs* (Harcourt, 1929), for which she wrote interpretations under the pseudonym Lynx, and on *The Modern "Rake's Progress"* (Hutchinson, 1934). Between the dates of publication of those two sets of satirical sketches she was also the author—the unlikely author, some reviewers thought—of *St. Augustine* (1933), a volume in the Appleton-Century series of biographies. She narrated the life of St. Augustine in the sprightly manner of her novels and agilely interpreted his emotional stresses, especially his relationship with his mother, with the same tools of modern psychology used in creating her fictional characters.

An Easter trip through Yugoslavia that Miss West made in 1937 at the direction of the British Council served as the cornerstone of her monumental, two-volume *Black Lamb and Grey Falcon; A Journey through Yugoslavia.* In the course of the five years she spent writing her book, she was distracted from her immediate task by clairvoyant experiences, or so they appeared, during London air raids, and also by a serious illness. With the publication by the Viking Press of *Black Lamb and Grey Falcon* in 1941, Rebecca West "became indisputably the world's No. 1 woman writer," as its reception was evaluated in *Time* (December 8, 1947).

A few scholars of Balkan history called attention to omissions and errors in interpretation, but generally they, too, saw in Miss West's tribute to Yugoslavia an impassioned analysis of man's crisis in a troubled time and a protest against defeatism. The review of Katherine Woods in the New York *Times* (October 26, 1941) typified critical enthusiasm as a whole. She regarded it as the "apotheosis" of the travel book, "carried out with tireless percipience, nourished from almost bewildering erudition, chronicled with a thoughtfulness itself fervent and poetic."

For some of Rebecca West's admirers *Black Lamb and Grey Falcon* remains her masterpiece. Others feel that she has repeatedly surpassed that achievement. With the craftsmanship that had transformed a travel diary into an authentic work of literature, she applied to factual reporting the techniques and psychological understanding of a novelist. She may therefore be linked, though to a limited degree, with Lillian Ross and Truman Capote, whose pieces for the *New Yorker* magazine have contributed to the development of a new art form in journalism. It was for the *New Yorker,* soon after World War II, that she covered the treason trials of British traitors, including William Joyce (Lord Haw-Haw) and John Amery.

Miss West expanded her *New Yorker* reports on the trials and court martials that she attended in *The Meaning of Treason* (Viking, 1947), in which she tried through analysis of character and background to account for the motives of the accused men. Her book was acclaimed fully as much for its style as for its content, as if the accuracy and perceptiveness of her reporting were to be taken for granted. "Rebecca West comes closer than any other living writer to a counterpoint in prose as rich as plural melody can be in music. She writes, as life is lived, on many levels," Joseph Barnes commented in the New York *Herald Tribune Book Review* (November 30, 1947). And in her transmutation of experience into wisdom, Struthers Burt heard "the purest, finest, most modern English voice there is" (*Saturday Review of Literature,* December 6, 1947).

Almost twenty years later, in *The New Meaning of Treason* (Viking, 1964), a Book-of-the-Month Club selection in the United States, Miss West supplemented her revised accounts of World War II traitors with later developments in the unfolding story of disloyalty. Her chief concern was with Soviet espionage rings in Great Britain: with "a change in the grand tactics of treason" manifested by scientists like Alan Nunn May and Klaus Fuchs, diplomats like Guy Burgess and Donald Maclean, and by professional spies like the double agent George Blake. Once again, her book was distinguished by expert handling of documentation and by her keen insight into the minds of those who betray trust, men who are still a blend of good and evil.

Parts of *The New Meaning of Treason* had appeared in the *New Yorker* and in *Esquire.* For the *New Yorker,* Miss West had also written six essays in which she examined questions of guilt and punishment arising from the Nuremberg trials, a lynching in the American South, a torso murder, and other famous criminal cases. Most of the reviewers of her collection of those magazine pieces, *A Train of Powder* (Viking, 1955), affirmed her place among the great reporters of the century. In another feat of creative analysis Miss West turned from the actual to the imaginative in a series of philosophical lectures published as *The Court and the Castle: Some Treatments of a Recurrent Theme* (Yale Univ. Press, 1957), a study of the interaction of political and religious ideas in literature. Some of the writers that she dealt with were dramatists, but most of them were novelists, including Fielding, Dickens, Thackery, Hardy, Virginia Woolf, Proust, and Kafka. Her renewed zest for the art of fiction writing found other outlets, too.

While fulfilling her assignments in reporting of contemporary events, during the 1950's Rebecca West also wrote a novel especially praised for its rich, Dickensian recapture in minutiae of the gaslight era of half a century ago. For *The Fountain Overflows* (Viking, 1956), her first novel in twenty years, she created a colorful, musically gifted family in a rundown London house. Her story delighted many lovers of the traditional novel, who found in it all of her best qualities, including wit, subtlety, sensitive characterization, and a feeling for drama.

In 1966, two years after the appearance of *The New Meaning of Treason,* Miss West published *The Birds Fall Down* (Viking), in which one of her characters is a double agent, spying both for Czarist secret police and the Russian terrorists. Her long, discursive story about political intrigue in *fin-de-siècle* Europe is based in part on historical fact. Its events are seen through the eyes of an adolescent girl, the half-Russian daughter of a philandering British Member of Parliament, on a visit to France from England. *The Birds Fall Down,* another Book-of-the-Month Club selection, was described by a reviewer for *Newsweek* (October 17, 1966), as "a nostalgic look back at Czarist Russia's gold braid and gleaming sable. . . ." He also noted, "The book is touched with Tolstoian splendor and Chekhovian sadness. . . . Its post-Victorian prose is crafted as cunningly as a jewel-studded Easter egg made by Fabergé for the Czar."

Miss West was named a Commander of the Order of the British Empire in 1949 and a Dame Commander a decade later. Dachine Rainer remarked in the *Guardian* (December 21, 1967) that in view of her opposition to the establishment, "the honour must be regarded as an ironical counterpoint to any accurate estimate of her extraordinary accomplishments." Miss West is also a member of the American Academy of Arts and Sciences and a Chevalier of the French Legion of Honor. Her other tributes include the Women's Press Club Award for Journalism, presented to her by President Harry S. Truman in 1948, as "the world's best reporter."

The English critic and novelist Anthony West, born in 1914, is the son of Rebecca West and H. G. Wells. On November 1, 1930, to the astonishment of those who thought of her as a Bohemian exponent of Socialism and independent womanhood, Miss West married Henry Maxwell Andrews, an authority on banking. In the late 1930's they bought Ibstone House, a Georgian manor house midway between London and Oxford, which commands one of the most beautiful views in England. The Andrews are farmers, and they share a delight in literature and art and in entertaining friends in a home resplendent with books, paintings, and flowers.

Dame Rebecca periodically visits the United States. Renewing an old acquaintanceship with her at a luncheon in New York a few years ago, Max Lerner wrote in his column for the New York *Post* (October 17, 1966), "I find her, in her seventies, racier in her talk, more peppery in her polemics and less stodgy in her thinking than most of the bright young men I know." Her presence is one of vigor. "When she enters a restaurant there is a stir," Gwenda David observed in the *Book-of-the-Month Club News* (September 1966). "No, she isn't beautiful in the conventional sense, but it is clear that someone very alive has entered, and ripples of admiring comment flow quickly around the room."

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WHITE, HERBERT S(PENCER)

Sept. 5, 1927- Librarian; organization official
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The president of the Special Libraries Association for 1968-69 is Herbert S. White, an expert on library automation and the executive director, since 1964, of the National Aeronautics and Space Administration Scientific and Technical Information Facility at College Park, Maryland. White, trained in chemistry as well as library science, began his career with the Technical Information Division of the Library of Congress, and he later managed libraries and information centers for private industries, including the International Business Machines Company. He has said that his career as a special librarian has been "primarily marked by the good fortune of being in the right place at the right time—by being at the Library of Congress at the time to learn about the start of national information systems, by being at IBM at the right time to participate in the innovation of mechanization programs, and by being at the NASA facility to participate as its director in some of the most exciting new ideas in information technology and information management." The Special Libraries Association is an organization of librarians and documentalists, almost 7,000 strong, working in research and information centers devoted to a particular field or subject. White's term as president of the SLA runs from June 1968 to June 1969.

Herbert Spencer White, who changed his name after immigrating to the United States, was born in Vienna, Austria on September 5, 1927, the only child of Leon Hochweis, a manufacturing furrier, and Ernestine (Lichteneger) Hochweis. The Hochweis family fled Austria to avoid Nazi persecution, the mother and son in 1938 and the father in 1939. None of the family's close relatives in Europe survived the Hitler terror and the ravages of World War II.

The Hochweises settled in Brooklyn, New York, where White attended Samuel J. Tilden High School. At Tilden, White played violin in the school orchestra and was elected to the school's honor society. After his graduation from high school, in 1944, he enrolled as a chemistry major at the College of the City of New York. At CCNY his extracurricular activities were tennis and orchestra, and he served two terms on the student council. Without knowing of the existence of special librarianship, he began to think about the need for such a profession during his undergraduate days. "It occurred to me," he has recalled, "that most chemists were untrained in the use of bibliographic tools, while most librarians had backgrounds in the social sciences and humanities and had difficulty understanding technical problems and terminology." His education was interrupted by his conscription into the United States Army Air Forces in February 1946, and during his year of military service he gave serious thought to the problem of the gap between science and technology on the one hand and information handling on the other. He decided to make a career of bridging the gap.

After his discharge from military service he finished his undergraduate work in chemistry at CCNY, taking his B.S. degree in 1949, and went on to do graduate work in library science at Syracuse University. Wharton Miller, dean of the library school at Syracuse, encouraged his interest in special librarianship, as did Kathleen Stebbins, the executive secretary of the Special Libraries Association. White maintained a scholastic average of 2.92 points out of a possible 3 at Syracuse and won entrance to Beta Phi Mu, the library honor society. While in graduate school he worked briefly at the Queensborough Public Library in Jamaica, New York.

In 1950 he received the M.S. in library science and went to the Library of Congress in Washington, D.C. as a special recruit, or intern. After completing his internship, he joined the staff of the library's Technical Information Division and worked there for three years as a descriptive cataloger, bibliographer, and editor of government research report literature. He left government service in 1953 to enter the employ of the Union Carbide Chemical Company as technical librarian in the Atomic Energy Commission Laboratory at Oak Ridge, Tennessee. His primary responsibility in that post was interface between the library and the reports center. From 1954 to 1959 he organized and managed the corporate library of Chance Vought Aircraft, Inc. in Dallas, Texas. Early in his tenure at Chance Vought he saw that interference by department heads could seriously obstruct the balanced and comprehensive selection of library material. Accordingly, departmental liaison with the library was, with his approval, formalized in library committees that could advise but not control. In an article in *Special Libraries* (July, 1959), White cautioned special librarians against "overorientation in one subject area" reflecting the persistent views of one department chairman, and he reminded them that the librarian must be the "final judge" in book selection.

HERBERT S. WHITE

In 1959 White joined the International Business Machines Company as manager of the engineering library in the IBM plant at Kingston, New York, and in 1962 he became manager of the IBM Technical Information Center at Poughkeepsie, New York. IBM was interested in demonstrating the feasibility of automating all housekeeping and repetitive library procedures, an aim with which White was totally in accord. During his tenure at Poughkeepsie, a computerized system was developed to handle clerical and routine operations, and the results showed that money spent on equipment was offset by a substantial reduction in operating costs and greater utilization of the librarian's skills in more demanding assignments.

The National Aeronautics and Space Administration Scientific and Technical Information Facility at College Park, Maryland is operated by Leasco Systems and Research Corporation under contract to NASA. In 1964 Leasco, then known as Documentation, Inc., hired White to head the facility, and two years later he was named a vice-president of Leasco. As executive director at College Park, he has introduced new concepts in information technology and management and has mechanized all repetitive procedures.

A member of the Special Libraries Association since 1950, White filled various offices on the local and division levels of the SLA beginning in 1955 and on the national level beginning in 1961, and he has been on the board of directors since 1964. At the fifty-eighth annual convention of the SLA, held in New York City between May 28 and June 1, 1967, he was named president-elect of the association, to succeed Elizabeth R. Usher in June 1968.

"Special librarianship faces an exciting and at the same time dangerous crossroad," White has said, as quoted in *Special Libraries* (July-August, 1967). "The handling, dissemination, and retrieval of information, previously ours by default because no one else much cared, has become a vital concern of Presidential commissions and Congressional inquiries. We must recognize that there are others who stand ready to assume these responsibilities if we show ourselves hesitant, unimaginative, or unwilling to face the future's demand."

The first fact that special librarians must face about the future, White believes, is the inevitability of increasing computerization in librarianship as in society generally. In a paper delivered at the fifty-seventh annual convention of the Special Libraries Association, White pointed out that the application of computers to housekeeping and clerical routine problems in libraries—ordering, follow-up, routing, bulletin preparation, circulation control, overdue notices, binding, statistical weeding, and library records—has already been proved feasible technically and economically. Their application to information services poses a far greater challenge but offers opportunities for participation by the librarian "as a communication link between the systems designer and programmer, who developed the parameters of the systems, and the customer, who has a question but who knows nothing about the arrangement of the information on computer tapes." A librarian operating a computerized information system has, White observed, an opportunity to control access to the literature, an opportunity "librarians haven't had . . . since open shelves were established."

White concluded his paper on computers thus: "The computer is a new and revolutionary tool in library operations. . . . The computer does offer the opportunity to provide more service, to provide timelier service, to provide more complete and more sophisticated service, and in some cases to achieve cost savings. It removes a librarian's preoccupation with routines and operating details and refocuses it on professional responsibilities and opportunities."

Articles written by White include "Simultaneous Preparation of Library Catalogs for Manual and Machine Utilization" in *Special Libraries* for May 1961 and "Mechanized Information Processing and the Librarian" in *Canadian Library* for September 1962. He delivered the John Cotton Dana Lecture, "Special Librarianship: The Special One Is the Customer" at the University of Minnesota in 1966. White was a member of a committee established in 1963 by the New York State Commissioner of Education to evaluate the library technician program. In 1966 he was appointed to President Johnson's Advisory Commission on College Library Resources, and in 1967 he was named to a University of Maryland Committee set up to advise the United States Office of Education on manpower needs for library and related information professions.

Herbert Spencer White and Mary Virginia Dyer, former administrative assistant to the assistant Librarian of Congress, were married on February 19, 1953. They have one son, Jerome. White has a large record collection, plays the violin occasionally, and sings in his church choir. He plays tennis and follows almost all the spectator sports. A regular playgoer, he often takes part in amateur productions. White is a member of the American Society for Information Sciences, the Unitarian Church, and the Boy Scouts of America. In politics he classifies himself as an independent.

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WILDE, PATRICIA

July 16, 1928- Ballerina; teacher; choreographer
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As a member of the first generation of principal ballerinas in the New York City Ballet, Patricia Wilde contributed immensely, along with Maria Tallchief, Melissa Hayden, and Tanaquil LeClerq, to that company's worldwide reputation for magnificent dancing. During her fifteen years, from 1950 to 1965, as a soloist with the company Miss Wilde danced leading roles in the classical and modern ballets of its director, George Balanchine, and of other choreographers. She is a virtuoso ballerina of precise and technically exciting style. Edwin Denby described her in *Dancers Buildings and People in the Streets* (1965): "Wilde has a beautiful Veronese grandeur and plasticity of shape in her dancing, a glorious jump." Since her retirement from the New York City Ballet in 1965 she has remained prominent in the dance world as a teacher, administrator, guest artist, and choreographer.

Patricia Wilde was born Patricia Lorrain-Ann White on July 16, 1928, in Ottawa, Ontario, Canada of English and Scottish parents, John Herbert White, a contractor, and Eileen Lucy (Simpson) White. She has two brothers and two sisters. Her older sister, Nora, now Mrs. Roger Shattuck, preceded her into the dance field. Patricia was accepted by Nora's ballet teacher, Gwendolyn Osborne, at the age of four or five, and she continued her dancing lessons while attending the Convent of the Congrégation de Notre Dame in Ottawa. When Patricia was twelve, she and her sister went to New York City for more advanced training at the School of American Ballet, where she first met George Balanchine, director of the school. Patricia was considered too young for admission and was sent back to Canada, but she returned a year later to study at the School of American Ballet and with Dorothy Littlefield, who was teaching at Steinway Hall. She acquired her academic education at the Professional Children's School and Lodge's Tutoring School.

At fifteen Patricia Wilde made her first professional appearances with the American Concert Ballet, an offshoot of Balanchine's American Ballet, which gave several concerts during late 1943 and 1944. She danced with the Marquis de Cuevas's short-lived Ballet International in 1944, and in the summer of 1945 she joined a small concert group that Balanchine organized for an engagement at Mexico City's Palace of Fine Arts. During that summer she danced the leads in Balanchine's *Concerto Barocco* and *Apollo* for the first time. Returning from Mexico, she joined Serge Denham's Ballet Russe de Monte Carlo and on that occasion changed her name from Patricia White to Patricia Wilde to avoid confusion with her sister Nora, who was also a member of the company.

In her debut with Ballet Russe on September 9, 1945 at the New York City Center, Miss Wilde danced leading roles in *Concerto Barocco* and *Danses Concertantes* and performed in the corps in *Le Beau Danube,* all to Balanchine's choreography. She remained with Ballet Russe for four years, building up a repertory that included not only classical works, but American ballets such as Agnes de Mille's *Rodeo.* In 1949 she left the company and went to Europe, where she appeared as a soloist with Roland Petit's Ballets de Paris and the Metropolitan Ballet of England. Balanchine, in London in the summer of 1950 to stage one of his ballets for a British company, persuaded Miss Wilde to join the New York City Ballet, which was preparing to make its first European tour in the fall.

The company was plagued by injuries that year, and Miss Wilde, as a regular soloist and understudy, had an opportunity to perform in an unusually large number of the ballets in the repertory. She is an extraordinarily quick study and was often called upon at alarmingly short notice to substitute for other dancers, sometimes having to learn an entire role in a few hours. Anatole Chujoy relates in his history of the New York City Ballet that during a performance of *Serenade* in 1952, Janet Reed was injured and Miss Wilde "took over the moment Reed left and danced Reed's part, as well as her own, so expertly that there was not even a second's break in the performance."

Her first character roles with the New York City Ballet had been the Leader in Freebee and the Wild Pony, both in Ruthanna Boris' engaging *Cakewalk,* which had its première in June 1951. At the première of Balanchine's *Scotch Symphony* in November 1952 Miss Wilde played the Highland lassie, combining the traditional steps of the Highland fling with the elements of classic ballet. William Dollar's *The Duel,* which she first performed in December 1952, provided her with an important dramatic role. During that fall season Walter Terry of the New York *Herald Tribune* called her "one of the New York City Ballet's most exciting young dancers," and John Martin of the New York *Times* described her as "a truly brilliant dancer in classic style." Balanchine also recognized her as a major figure in the company when he picked her, along with Maria Tallchief, Tanaquil LeClerq, Melissa Hayden, André Eglevsky, and Nicholas Magallanes, to appear in January 1953 at the inaugural festivities for President Dwight D. Eisenhower.

In the New York City Ballet's winter season of 1954 Miss Wilde danced in the first performance of Jerome Robbins' *Quartet.* As the Captain of the Amazons in a revival of Lew Christensen's *Con Amore,* she "enacted her part with fine humor and danced her fleet measures with impeccable technique and brilliance of style," according to Walter Terry in the New York *Herald Tribune* (March 11, 1954). When Maria Tallchief left the company temporarily in the fall of 1954, Miss Wilde was among the soloists called upon to take over the star's roles. She not only mastered the technical difficulties of the *Sylvia Pas de Deux* and *Firebird,* but endowed them with qualities of her own. The same season saw premières of two ballets that Edwin Denby has called "Balanchine's first direct treatment of American subject matter"—*Ivesiana* and *Western Symphony.* In the former, Patricia Wilde danced the "Halloween" section with Jacques d'Amboise, and in the barn-dance milieu of the latter she was partnered in the Scherzo by Eglevsky. In November 1954 the Ballet instituted a tradition with the first long run of Balanchine's full-length *The Nutcracker.* Miss Wilde alternated with other ballerinas in the roles of the Sugar Plum Fairy, the Marzipan Shepherdess, and the Mirliton.

PATRICIA WILDE

Walter Terry reported in the New York *Herald Tribune* (March 2, 1955) that at the première of Balanchine's *Pas de Trois II,* choreographed to the music of Mikhail Glinka, "Miss Wilde just about stopped the show with a performance notable for its joyous flights into the air, fleet and coquettish steppings on the ground and an air of demure assurance which was quite irresistible." At the end of the 1954-55 season the critic Robert Sabin observed in *Musical America* (March 1955) that "each season she seems to gain in finish and command, refining upon her steely strength of body."

Square Dance, which was first performed in November 1957, gave Patricia Wilde one of her most memorable roles. Balanchine daringly juxtaposed a classical score, the music of Antonio Vivaldi and Arcangelo Corelli, and traditional ballet steps against the atmosphere of a barn dance, complete with caller. Louis Biancolli commented in the New York *World-Telegram and Sun* (November 22, 1957), "*Square Dance* is . . . a personal triumph for Patricia Wilde, who weaved in and out of the bustling web . . . like the incarnation of perpetual motion."

Miss Wilde created the ballerina role in Balanchine's *Waltz-Scherzo,* which has a Tchaikovsky score, in September 1958. In the pas de deux, with Eglevsky, she exhibited a new lyrical style and captivated the critics. *Native Dancers,* a minor Balanchine ballet, was premièred on January 14, 1959. Equating the beauty, strength, and skill of thoroughbred race horses with that of dancers, the ballet provided another stunning role for Miss Wilde.

Walter Terry wrote in the New York *Herald Tribune* (January 15, 1959): "Never has Patricia Wilde . . . danced more excitingly. . . . She was fabulous."

By the time Patricia Wilde danced her first Swan Queen in Balanchine's one-act version of *Swan Lake*, on September 16, 1959, she had a close acquaintance with that ballet. She had previously been commended for her dancing in the pas de trois section, and in 1957 she had danced a full-length *Swan Lake* with Eglevsky at a benefit performance in Connecticut directed by Simon Semenoff. After her New York City Ballet debut in the Odette role, Lillian Moore wrote in the New York *Herald Tribune* (September 21, 1959), "Her Swan Queen was projected with regal authority, superlative technique and dramatic conviction." John Martin of the New York *Times*, initially impressed with Miss Wilde's technique and style in the role, saw even greater development in the following season, when, on April 25, 1960, he remarked that she had created "an Odette of indisputable greatness. . . . She has constantly enriched [the role] . . . until now it has become a major work of the art of the ballerina."

When the New York City Ballet gave a gala benefit performance of new ballets choreographed to the music of Latin-American composers, under the title "Pan America" on January 20, 1960, Miss Wilde danced principal roles in two of the works, *Variaciones Concertantes*, of which the choreographer was John Taras and Alberto Ginastera the composer, and *Preludios Para Percusión*, which Balanchine choreographed to Luis Escobar's music. She was at the peak of her form the following year when, in a revival of Balanchine's Mozart *Divertimento No. 15*, she seemed the "stunning realization of sheer allegro," according to John Martin (New York *Times*, March 29, 1961). She created the ballerina role in Balanchine's *Valses et Variations* (*Raymonda Variations*) in December 1961, and in April of 1962 she took over Violette Verdy's role in the Divertissement of the full-length *Midsummer Night's Dream*, choreographed by Balanchine to the music of Mendelssohn. Among other works in the repertory in which Patricia Wilde scored personal successes over the years were *Four Temperaments*, *Serenade*, and *Apollo*.

In an interview for the New York *Post* (December 24, 1965) Patricia Wilde pointed out that as a choreographer Balanchine "gets his creative impulse working with very young, unformed dancers. When he works with mature artists he feels imposed upon . . ." In the early 1960's, as fewer roles were created for her, apparently, in the company, she became increasingly interested in concertizing, teaching, and choreographing. She appeared with Royes Fernandez at a New York Philharmonic Promenade concert in 1963 and with Oleg Briansky at the Rebekah Harkness Foundation Dance Festival in Central Park in September of the same year and was a guest artist in Balanchine's *Pas de Dix* at the Pennsylvania Ballet's Philadelphia debut in April 1964. Miss Wilde, who had received the Dance Educators of America award for outstanding contributions to the dance in 1957, gave classes at the School of American Ballet and was often invited to teach master classes for various teacher associations. She made her debut as a choreographer in May 1964 at a Philharmonic Promenade concert with *Palio—A Festival in Siena*, a suite of dances to music of Benjamin Britten based on Rossini themes. The piece was repeated at the Rebekah Harkness Festival the following fall and entered the repertory of Marvin Gordon's Ballet Concepts. For an all-Tchaikovsky Promenade she choreographed *At the Ball* in June 1965.

Although indicating that she would continue to dance with the company on a guest artist basis, Patricia Wilde retired from the New York City Ballet in October 1965 to become director of the dance department at Harkness House for Ballet Arts. A writer for *Dance Magazine* (December 1965) commented, "Versatility and an ability to learn quickly caused her to be not only the possessor of many roles created especially for her but the ballerina most frequently called upon to fill in for indisposed dancers. With her departure, New York City Ballet loses one of its most valuable performers." At Harkness House she was responsible for organizing the training curriculum for both scholarship trainees and regular students and for arranging special student appearances and workshops. While teaching and administering the Harkness school program Miss Wilde arranged some dances to music by Mozart for a Viennese Promenade concert in 1966 and choreographed a music and dance appreciation program, *The Magic of Domenica*, shown at the 92d Street Young Men's-Young Women's Hebrew Association by the Children's Theatre International in March 1967. She appeared during the winter of 1966 in a gala concert performance in Paris with André Prokovsky.

In September 1967 Miss Wilde resigned her post at Harkness House because, she told the press, of "conflicting views of pedagogical methods to be employed." In October she went to Birmingham, Alabama, where she gave classes and choreographed a new work, *Petite Suite*, to Shostakovich's music, for the Alabama State Ballet. In addition to teaching, performing, and choreographing with regional ballet companies, Miss Wilde has often served as judge at regional festivals. In the fall of 1967 she was elected to the board of directors of the National Association for Regional Ballet. She has supervised and written a teaching manual for a recording entitled *Music for Classical Ballet*, released by Hoctor Records in 1967, and has served as an adviser to the New York State Council on the Arts.

Patricia Wilde is five feet five inches tall and weighs 115 pounds. She has light-brown hair, gray eyes, and a charming smile, and, offstage, she moves with the natural athleticism so many of her critics have admired. On December 14, 1953 she married George Bardyguine, who was then stage manager for the New York City Ballet. He has also served as technical director with the Harkness Ballet. Miss Wilde became an American citizen in 1957. The Bardyguines live in an apartment near New York's Central Park. Their daughter, Anya Patricia, was born on January 17, 1968. They enjoy cooking, traveling, and skiing, and they recently purchased fifty acres in Vermont for a vacation home.

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WILSON, PETER (CECIL)

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PETER WILSON

His showmanship, salesmanship, and imaginative grasp of the techniques of auctioning on an international scale have made Peter Wilson a near-legendary figure in the art world. His introduction of specialized sales of pictures at Sotheby & Company—in Impressionist and modern painting, especially—set a pattern for art sales throughout the world and was instrumental in bringing record prices for art at auction in the last few years. Since Wilson became chairman of Sotheby's in 1958, the firm's annual turnover has almost quadrupled, having reached $37,785,600 in 1966-67. Sotheby's acquired controlling interest in Parke-Bernet Galleries, Inc., the leading New York auction house, in 1964 and now dominates the art market in New York as well as in London.

Peter Cecil Wilson was born in London on March 8, 1913, one of three sons of Sir Mathew Henry Wilson, a Yorkshire baronet and cavalry officer, and the former Barbara Lister, whose father was the fourth Baron Ribblesdale. One of his paternal ancestors was Frances Mary Richardson Currer, a noted pioneer bibliophile. Wilson's formal education at Eton and at New College, Oxford University, included no training in the arts, but at home he was surrounded by fine books and paintings. As a trustee of the National Gallery and a connoisseur and patron of painting, Lord Ribblesdale stimulated his grandson's interest in art considerably. At first attracted to journalism as a profession, Wilson held a position briefly with the Reuters news agency and then for a short time worked in the business offices of the *Connoisseur*, an art magazine.

In 1936 he joined Sotheby & Company at the invitation of Charles Vere Pilkington, at that time a director of the firm. Wilson's first job for the auction house was to catalogue furniture, but within two years he managed to raise about £1,600 and bought two shares in the company, a purchase that entitled him to become a director and to share in the firm's profits. During World War II he served with British Intelligence in London and Washington. He was tempted to remain in the service, but at the end of the war he returned to Sotheby's—this time in the picture department—and over the next several years gained the experience that later proved extremely valuable.

Sotheby's had its beginnings in 1744, when Samuel Baker started selling books near Covent Garden. About thirty years later a nephew of Baker joined the business and gave his name to it—Sotheby. After eighty years the Sothebys' control of the company was taken over by a succession of businessmen and scholars, some of them from Eton and Oxford. In 1917, as a wider variety of wares and fine arts began moving through its doors, the company needed larger quarters and moved into the building at 34 New Bond Street that it still occupies. The staid, whitewashed front seems to be a deliberate understatement of the company's position, and if the inner rooms were stripped of their offerings, they would seem shabby. Wilson prefers to have something of a muddle in the rooms so that the customers feel they are on the verge of a "find." As many as three auctions may be run simultaneously in adjoining rooms, which are connected to the main room by closed circuit television with telephone circuit. For important sales, admission to the main auction room is by invitation only.

For generations Sotheby's policy toward its clients had been one of passivity, of waiting for the vendor to offer his objects for auction. The firm had maintained a relatively steady turnover, but had fallen into second place behind its competitor in London, Christie's. In the early 1950's Sotheby's began to move decisively to the forefront of the auction world. Its progress was the result of several events, not the least of them Wilson's own pioneering approach to the auction business. As early as 1954 Wilson promoted a charity sale of modern paintings, ranging from Henry Moore to Graham Sutherland, which captured the British field for that art market. The same year the British government ended currency restrictions on art sales, enabling Sotheby's and other auctioneers to pay a foreign seller in his own currency.

When King Farouk was deposed in 1952, Wilson saw an opportunity to reach beyond Europe and enlarge the potential for worldwide trade for his firm. He knew that Farouk had left in Egypt a large collection of snuffboxes, watches, Fabergé enamels, coins, paperweights, and pornography. He flew to Cairo and arranged an auction there by a local person, and the sale, excluding the pornography, brought nearly $2,000,000. Sotheby's realized a small commission and some publicity, and Wilson gained new stature within his company. But most important, he had managed to introduce a more aggressive concept of doing business that was soon to characterize almost all of Sotheby's operations.

In October 1958 Wilson was elected chairman of Sotheby's, succeeding Pilkington, who reportedly had resigned because he did not feel equal to the faster pace. Soon after assuming his new post, Wilson made art history. Seven paintings left from the estate of Jakob Goldschmidt, a New York financier, were brought to Sotheby's. They were all Impressionist and Post-Impressionist paintings—by Manet, Cézanne, Van Gogh, and Renoir—each of them worth many thousands of dollars. For the most part Sotheby's had left Impressionist art to the continental auction houses. The highest price a painting had ever brought at Sotheby's was $86,800 for a Van Gogh. Wilson felt that he could take the lid off art auction prices, so to speak, if he could only top that price. "To take them [the paintings] on at auction was to challenge a fixed idea that no one would make up his mind in split seconds to lay out that much money," Duncan Norton-Taylor pointed out in *Fortune* (September 1966).

Heralded by well-planned publicity, the carefully arranged Goldschmidt sale was held before more than a thousand people jammed into Sotheby's rooms. In twenty-one minutes, with Wilson on the rostrum, the sale totaled $2,186,800. The lowest price for a single item was $182,000 for one of the Manets. Paul Mellon's agent paid the highest price of the day—setting a record at the time for a painting sold at auction—$616,000 for Cézanne's *Boy in a Red Vest*. Reporting the event in the Toronto *Globe and Mail* magazine (June 16, 1962), Robert Duffy wrote, "The Goldschmidt sale had two consequences, both immensely beneficial. . . . It signalled art owners everywhere that a new generation of wealthy collectors, whether private individuals or public organizations such as museums, was ready to pay spectacular prices for rare art, and it fixed the name of Sotheby's indelibly in the minds of those who started to think of selling." In 1959 Sotheby's auctioned a group of assorted pictures belonging to automobile magnate Walter P. Chrysler and other collectors for $1,025,000. The same year another sale brought the Goodyear family of Buffalo the sum of $1,929,096. Wilson has said of the publicity that attends high art-auction prices, "We're delighted. We find this—shall we say stimulating? One may sneer, yet a picture *is* more interesting if someone has paid a lot of money for it, don't you think?" (quoted in the *New Yorker*, December 3, 1966).

Among the factors in the rise of Sotheby's, quite evidently, was the hiring of the services of a public relations firm in the late 1950's. In his Toronto *Globe and Mail* article Duffy quoted one of Sotheby's directors: "We used to think we were lucky if we got a press notice once in a while about some sale or other. . . . Now the cuttings are coming in by the basketful from all over the world." Sotheby's growth was also favored at this time by its low commission of 10 to 15 percent, a rate that gave the firm a decided advantage over American or continental competitors. In New York, for example, taxes and commission could be as much as 27 percent of the selling price. In Paris, taxes added to the commission brought the rate up nearly as high.

Because of its increasing number of American clients, Sotheby's had opened an office in New York in the 1950's that was equipped to transmit bids by teletype directly into London headquarters. Parke-Bernet Galleries, Inc., the leading New York auction house, frowned on this small invasion by the British firm. Parke-Bernet's business had been growing much less rapidly than had Sotheby's. At one time Parke-Bernet's president, Leslie Hyam, discussed a merger with Sotheby's, but his conditions were not acceptable to Wilson. When Hyam died in 1963, however, Wilson flew to New York to participate in bidding for the firm. After some months of bidding and negotiations, Sotheby's acquired 75 percent of the shares in Parke-Bernet for about $1,500,000.

The purchase created some controversy. Richard Gimbel, the sole American owner of shares after the transfer, charged that "the American flag had been sold down the river" because control had passed to a foreign firm. Wilson commented on the sale, as quoted by Sanka Knox in the New York *Times* (July 16, 1964), "This is not a victory for us. . . . We feel that the combined operations will benefit relations between the two countries." Sanka Knox reported that "one of the factors in the [stockholders'] decision to sell to the British concern was the continuing loss of American collections to it." Another was Sotheby's announcement that it intended to open an auction house here if it failed in purchasing Parke-Bernet. According to *Time* magazine's July 24, 1964 coverage of the transaction, Sotheby's sales for 1964 had reached a record of $36,000,000, and its $11,000,000 in sales of American collections alone exceeded Parke-Bernet's total sales of $1,800,000.

Although Peter Wilson was named chairman of the board of Parke-Bernet Galleries, Inc. and Peregrine Pollen, a protégé of Wilson's, became the company's president, there has been no mass upheaval of employees. John Marion, son of one of the founders, is chief auctioneer at Parke-Bernet, and most of the people who have come to the firm from Sotheby's have been additions rather than replacements. Norton-Taylor appraised the merger in *Fortune* in this way: "The happy upshot of the acquisition is that Parke-Bernet has a new lease on life. Wilson's flair for promotion has even wider scope." He also pointed out that for the 1965-66 season, Parke-Bernet had the largest turnover in twenty-nine years. One of its biggest shows was the sale of the estate of Helena Rubenstein, which brought just under $3,000,000. That auction raised the firm's turnover to $23,500,000 (an increase of $10,000,000 over the year before). Sotheby's headquarters realized approximately $38,000,000, and together with Parke-Bernet's figure, the company totaled more than $61,000,000. In May 1965 Sotheby's and Parke-Bernet took part in the first transatlantic auction, made possible by sound and pictures transmitted by the Early Bird satellite. Wilson, conducting the sale in London, offered a number of works by Mary Cassatt, Sir Winston Churchill, and Degas, and several Audubon prints.

By no means limited to the spectacular sale of art objects that bring prices of six and seven figures, Sotheby's does not hesitate to point out that almost half of the items sold through its auction rooms bring less than $75 each. It is the steady flow of less valuable items that accounts for much of the total annual turnover. The auction house often accepts entire collections or estates for sale, and there are usually many items of lesser value in such groups. Although Sotheby's does attempt to authenticate the objects it offers for auction—especially in the case of the more valuable works—each catalogue contains this warning: "Messrs. Sotheby & Co. are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it. Messrs. Sotheby make no warranty whatever." Comparing the London and American auctions, Wilson finds a difference in that the articles up for sale in London have usually not been on the market in recent years, and he feels that it is much rarer in America to have a significant work come fresh onto the market.

Known for his virtuosity as an auctioneer, Wilson made his debut in 1938 after becoming a director of the company. Only Sotheby's directors may officiate as auctioneers and only they may accept objects for sale. For his first auction Wilson practised an entire weekend by "auctioning off" his personal furniture to his wife and their baby's nurse. Over the years his style has come to be appreciated as much by amateur observers as by professional collectors. Grace Glueck reported in the New York *Times* (April 16, 1965) on the reaction to Wilson's first auction at Parke-Bernet, on April 14, 1965. "I like that low pressure salesmanship," a woman remarked to her escort. "He's great," was the art collector Joseph Hirshhorn's appraisal, "thoroughly knowledgeable, and he doesn't milk bids. He gives the auction room a lot of tone."

When actually conducting the bidding on an article, Wilson must move the bidding from the floor at a pace that will prevent lagging interest. At the same time he must take into consideration bids that have been authorized by clients not present, and keep in mind the reserve price, below which the owner will not sell. If the bidding does not reach the reserve price, the auctioneer will buy it off, bidding for the owner while pretending that the bid has come from someone in the room. In London reserve prices may be kept secret, but New York laws require that they be made public. Wilson condones secret signals, which are previously arranged with the auctioneer by a client who will bid openly to a certain point and then continue bidding in a surreptitious way. Wilson has argued that such signals are perfectly standard salesroom practice. He himself believes in maintaining a cool detachment during an auction, and he once told Leroy F. Aarons of the Washington *Post* (March 19, 1966) that the auctioneer "must be like a croupier in a casino, completely uninterested in price." During the bidding for the Cézanne at the Goldschmidt sale, when the sum had reached $616,000, Wilson asked, "Will no one bid any more?" Reminded of this, Wilson commented in an interview for the *New Yorker* (December 3, 1966), "That was a mistake—a monumental piece of silliness on my part. The room broke out in hoots of laughter, you know. . . . Once the tension is broken, the thing is over—you can't restore the mood."

Even with Sotheby's reputation for discreet and definite authentication of a vendor's right to sell an article, the market house—and Wilson—were placed in a quandary in the spring of 1967 when an unidentified seller delivered twenty-three illuminated Armenian Gospel manuscripts for auction. A person who asked to remain anonymous brought the richly illuminated works, bound in silver and jewels, to Sotheby's along with what Sotheby's felt was unimpeachable identification of his right to sell them. After the works were judged genuine, Sotheby's announced a sale to take place in mid-March. It was then that the Armenian Church discovered the absence of the manuscripts, plus five more, from its vaults at the Cathedral of St. James in Jerusalem. The Armenian Patriarch Derderian appealed to Sotheby's to return them, pointing out that the works belonged to the Armenian people and only the Patriarch could authorize their sale. After much negotiation of a delicate nature, the manuscripts were returned to the cathedral. Sotheby's declined to name the vendor throughout the affair and did not receive compensation for loss of the sale. It is unclear whether the company had declined payment, or whether payment on a check for £50,000 was stopped by the Patriarch.

Peter Wilson and Grace Helen Ranken were married in 1935 and had two sons. The marriage has been dissolved. "Blandly handsome," according to Grace Glueck's description of him, Wilson has sandy hair and blue eyes and stands six feet four inches tall. His stature and his nonchalant, urbane manner reassure his socially prominent clients that he belongs among them. His devotion to his work was discussed in *Life* magazine (July 12, 1963): he "memorizes the tastes of wealthy collectors, scans obit notices to spot collections that might come on the market, phones—or jets on an hour's notice—around the world to close a deal." His club is St. James'.

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WORTH, IRENE

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The American-born actress Irene Worth gained her theatrical training in England and has concentrated most of her long career in the British theatre. Especially praised for the musicality of her voice and her commanding presence, Miss Worth is often

IRENE WORTH

cited as an example toward which young actresses should aspire, and her talents are held in high regard by critics as well as by her colleagues. Although she is best known for her appearances in repertory and commercial theatre, she has also performed many roles on radio and television, has given dramatic readings, and has played in several motion pictures. Miss Worth has received many awards for her acting, including the British Film Academy Award and the New York Page One Award.

Irene Worth was born on June 23, 1916. Her birthplace is given as Nebraska in *The Biographical Encyclopaedia & Who's Who of the American Theatre,* although she once told an interviewer that she was born in California. After receiving her Bachelor of Education degree from the University of California at Los Angeles in 1937, Miss Worth taught school for a few years before turning to the theatre. She made her professional acting debut as Fenella in the road company of *Escape Me Never!* in 1942. The following year Miss Worth made her Broadway debut, at the Booth Theatre, as Cecily Harden in *The Two Mrs. Carrolls*, a play that starred Elizabeth Bergner and Victor Jory. Miss Worth told Robert Wahls in an interview for the New York Sunday *News* (March 13, 1960) that it was Miss Bergner and her husband, Dr. Paul Czinner, who persuaded her to go to England for her theatrical training and study. Miss Worth recalled: "In those days we had no off-Broadway, no Phoenix Theatre, no stock companies, not even a Stratford, Connecticut, Shakespeare festival. Nothing but Broadway." So, seeking training and experience in the classical theatre, Miss Worth was off to London, where she studied for a time with Elsie Fogerty, beginning in 1944.

Her London debut came in *The Time of Your Life* (Lyric, Hammersmith, 1946) and the next few years brought her a diversified succession of roles. Miss Worth played Annabelle Jones in *Love Goes to Press* (Embassy, 1946); she toured the provinces as Ilona Szabo in *The Play's the Thing* (1946) and repeated the role in the play's revival at the Lyric, Hammersmith in 1947. She played Donna Pascuala in *Drake's Drum* (Embassy, London, 1946). Once again she was on tour, this time with the company of *Return Journey* in 1947. She was seen as Olivia Brown in *Love in Idleness* ("Q", 1948), Mary Dalton in *Native Son* (Bolton's, 1948), and in the title role in *Lucrece* (Bolton's, 1948).

Miss Worth toured as Lady Fortrose in *Home is Tomorrow* before assuming the same role in the play's London production (Cambridge, 1948). Then followed her appearance as Olivia Raines in *Champagne for Delilah* (New, 1949). In the première of T. S. Eliot's verse drama *The Cocktail Party* at the Edinburgh Festival in 1949, Miss Worth portrayed Celia Coplestone. She repeated the role when the play was produced in New York at the Henry Miller Theatre, and in July 1950 she succeeded Margaret Leighton in the same role in London. Brooks Atkinson, in his review of the New York production for the New York *Times* (January 23, 1950), wrote: "Irene Worth finds the lonely depths in the character of the other woman in a remarkably skillful, passionate and perceptive performance." In his column for the New York *Daily Mirror* (January 23, 1950), Robert Coleman praised both Miss Worth and her costar, Cathleen Nesbitt, observing, "Miss Nesbitt and Miss Worth handle their taxing assignments with distinction."

During the next few years Miss Worth gained valuable experience in a variety of assignments with the Old Vic Repertory Company. She appeared in the roles of Desdemona in *Othello,* Helena in *A Midsummer Night's Dream,* and Lady Macbeth in *Macbeth,* as well as in that of Catherine de Vausselles in *The Other Heart*. She toured South Africa with the Old Vic in 1952, appearing in the same parts. Some years later Miss Worth would again return to repertory—this time with the Royal Shakespeare Company. The dedicated actor or actress values repertory the most, and it is usually not without some sacrifice that a well-known performer chooses to do repertory rather than commercial theatrical roles. Most obvious is the financial sacrifice involved, since repertory salaries fall far below those of Broadway or London's West End. Commenting on repertory, Miss Worth was quoted by Ira Peck in the New York *Times* (March 21, 1965): "Repertory . . . is so challenging and exciting that I have nothing but praise for it. . . . and the advantage of this sort of thing is you can always expand your techniques."

Miss Worth, who has come to be called the first lady of Stratford, made successful appearances during the opening season of the Shakespeare Festival Theatre in Stratford, Ontario, Canada, in 1953 when she played Helena in *All's Well That Ends Well,* and Queen Margaret in *Richard III*. Years later, Herbert Whittaker, writing in the *Christian Science Monitor* (July 3, 1959), noted that "Miss Worth's Helena . . . from the Canadian festival's first season, has become a legend, and is still celebrated for its deep-throated poignance, its grace and its wit." Miss Worth recalled the difficulties of that first season in an interview with Meryle Secrest (Washington *Post,* April 24, 1964): "Alec Guinness and I opened the Stratford, Ontario, Shakespeare Company. When we arrived in 1953, the theatre was just a hole in the ground. We played under a tent. That theatre started with so many odds against it. So many financial crises; even the acoustics were absolutely terrible. All the cement flooring had to be covered with coconut matting. And then it rained, and the tent leaked. But you see, it survived."

Returning to the West End, Miss Worth portrayed Frances Farrar in *A Day By The Sea* (Haymarket, 1953). In 1955 she appeared as Alcestis in *A Life in the Sun*, a work especially commissioned for the Edinburgh Festival. W. A. Darlington reported in the New York *Times* (August 28, 1955) that the play, written by Thornton Wilder, had been received somewhat less than enthusiastically by the critics, but went on to add: "If . . . the play is a failure, it is a failure in the grand manner. It will be remembered for many fine things, some quiet scenes of comedy and Irene Worth's moving sincerity as Alcestis." That same year Miss Worth created the role of Argia in the world première of *The Queen and the Rebels* (Midland Theatre, Coventry), written by Ugo Betti, and repeated the role in the London production (Haymarket, 1955). The following year in the West End Miss Worth played Marcelle in *Hotel Paradiso*, Peter Glenville's adaptation of a French farce.

The title role in *Mary Stuart* brought Miss Worth to the United States for one of her infrequent appearances there. The Phoenix Theatre production, adapted from Friedrich Schiller's German language play by Jean Stock Goldstone and John Reich, was unanimously acclaimed by the critics. In the duel of wills over the claim to the British throne, Mary Stuart was played by Miss Worth, and Queen Elizabeth by Eva Le Gallienne. Frank Aston, in the New York *World-Telegram and Sun* (October 9, 1957), wrote: "Miss Worth, as the condemned queen, is magnificent in her climax as she makes final confession, forgives her false lover and the hated Elizabeth, then proudly and in dazzling beauty proceeds to her doom." Reviewing the production for the New York *Post* (October 20, 1957), Richard Watts Jr. declared: "Irene Worth is an ideal Mary, beautiful, proud, fiery and immensely touching in her doomed courage. . . . And henceforth I'll always see Mary as Irene Worth." After *Mary Stuart* closed in November 1957, Miss Worth returned to London to appear as Sara Callifer in Graham Greene's *The Potting Shed* (Globe, February 5, 1958). With the Old Vic Company, she repeated her starring role in *Mary Stuart*, this time in an adaptation by Stephen Spender at the 1958 Edinburgh Festival and in London (Old Vic Theatre, September 17, 1958).

When the Stratford (Ontario) Shakespeare Festival launched its seventh season, Miss Worth was on hand as Rosalind in *As You Like It* (July 1959). In his appraisal for the Toronto *Globe and Mail* (July 1), Herbert Whittaker said that "its principal joy is, of course, Miss Worth's winsome, poignant Rosalind. . . . It is good to see Miss Worth, the festival's first lady, back on its stage." According to Whittaker, her portrayal was admired by the Russian stage director Professor Nicolai Okhelopkov, who is said to have remarked: "She is not a beautiful woman, . . . but by her acting she becomes more beautiful than the most beautiful."

In 1960 Miss Worth joined Maureen Stapleton and Jason Robards Jr. in New York to costar, as Alberta Prine, the mother-in-law, in Lillian Hellman's abrasive *Toys in the Attic* (Hudson, February 25, 1960). Richard L. Coe wrote in the Washington *Post & Times Herald* (April 5, 1960): "Irene Worth (whose voice must be one of the finest on the English-speaking stage) is a marvel of worldly wisdom." A *Variety* (March 2, 1960) reviewer termed it "[Miss Worth's] best Broadway performance to date," and Walter Kerr, in the New York *Herald Tribune* (March 6, 1960) wrote: "In all . . . Miss Worth is superb, an actress to be studied by all other actresses who would themselves like to grow up." The performance brought her the New York Page One Award for 1960.

Next came Miss Worth's second affiliation with a repertory company—this time as a member of the Royal Shakespeare Company. In 1962 she performed Goneril in *King Lear* at Stratford-upon-Avon, and, away from repertory, appeared in London as Dr. Mathilde von Zahnd in *The Physicists* (Aldwych, 1963) and as Clodia Pulcher in *The Ides of March* (Haymarket, 1963). In 1964 the Royal Shakespeare Company toured Eastern Europe with their production of *King Lear*, with Miss Worth repeating Goneril in Prague, Budapest, Belgrade, Helsinki, Warsaw, Leningrad, Moscow, and Berlin. Following the tour, the company came to the United States with *King Lear* and *Much Ado About Nothing* and their engagement marked both the opening of the New York State Theatre in April 1964 and Miss Worth's second opening of a new auditorium.

Miss Worth's next New York appearance came only a few months after her role of the marble-hearted Goneril, when she joined the cast of Edward Albee's *Tiny Alice* (Billy Rose, December 29, 1964), assuming the only feminine part in the five-character drama. The opaque and enigmatic play set off a flurry of efforts to decipher it by critics and audience, but praise for the cast was unreserved. Howard Taubman, for example, of the New York *Times* (December 30, 1964) wrote: "The most difficult role of all is that of Miss Alice. For she resembles Kundry in Wagner's 'Parsifal'—a woman who is suffering mother and enveloping temptress. . . . In her scenes with Julian Miss Alice is gentle and teasing, seductive and devouring. In her relations with the lawyer she flares up and cringes, as if indeed she were Kundry and he were her Klingsor, the evil magician in 'Parsifal.' Miss Worth ranges over these demanding changes with delicacy of nuance." For her performance in *Tiny Alice* Irene Worth received an Antoinette Perry (Tony) award for distinguished achievement in the New York theatre.

After an absence of thirteen years, Noel Coward returned to the West End stage as author and co-star (with Lilli Palmer and Miss Worth) of *A Song at Twilight* (Queen's Theatre, April 1966), the first play in his trilogy entitled *Suite in Three Keys*, Gerard Fay testified in the *Guardian* (April 15, 1966) that "Irene Worth . . . act[s] everybody else, including the author-leading man, right off the stage in the first twenty minutes. Miss Worth is superb in every respect, in appearance, in accent, in dress . . . in gesture, in her silences, as well as in her speeches." Her performance in *Suite in Three Keys* won Miss Worth the award for best actress in the London *Evening Standard* drama awards for the year 1966.

For the world première of Robert Lowell's adaptation of the Aeschylus drama, *Prometheus Bound,* Miss Worth and Kenneth Haigh headed a cast composed of both professional and student performers in the Yale Drama School production (May 1967). Walter Kerr commented in the New York *Times* (June 11, 1967): "There are performers. . . . [whose] whole careers go by without . . . ever having made use of the precise gifts [they were] born to. . . . The role of Io . . . is a role Miss Worth cannot conceivably have expected to play in her time, any more than we can have honestly hoped to see it played in ours. . . . Miss Worth has all along had the capacity for an extraordinary range of classical roles. . . . A skill has been offered exhilarating, unexpected employment." Later in the year, Miss Worth appeared as Hesione Hushabye in a revival of George Bernard Shaw's *Heartbreak House* at the Festival Theatre in Chichester, England. Of her performance, Kerr concluded in the New York *Times* (August 27, 1967): "I really must stop seeing Miss Worth. She leads to disappointment with practically everyone else." As Jocasta in Peter Brook's sensational and controversial production of Seneca's *Oedipus* at London's National Theatre in the spring of 1968, she moved Martin Esslin to remark in the New York *Times* (March 31, 1968) that "Irene Worth displays a strength which seems new even in this always powerful actress."

Many of Irene Worth's television and radio roles have been repeats of her stage appearances, but among other of her British radio performances are Cleopatra in *Goddess and God* (1953), Anna Petrovna in *Ivanov* (1954), the title role in *Major Barbara* (1954), Lady Godiva in *Scandal at Coventry* (1958), and Lucile in *Duel of Angels* (1964). On BBC television she has appeared in the title roles of *Antigone* (1949), *Candida* (1955), and *The Duchess of Malfi* (1949 and 1955). Among her American television appearances have been the role of Jocasta in *Oedipus* (1960) and Clytemnestra in *Prince Orestes* (1959).

While appearing in *Tiny Alice,* Miss Worth and John Gielgud presented a dramatic reading as a tribute to T. S. Eliot and Dame Edith Sitwell, at the 92d Street YM-YWHA in New York City (May 2, 1965). The pair collaborated once again in January 1967, for a reading entitled "Men and Women of Shakespeare," which was presented in Washington, D.C. and in New York City the following month. Miss Worth's motion picture credits include the role of Leonie in *Orders to Kill* (UMP, 1958), a performance that earned her the British Film Academy Award in 1958. She has also been seen as Françoise in *The Scapegoat* (MGM, 1959) and as Queen Elizabeth in *King of the Seven Seas* (1961). Among her many other awards have been the *Daily Mail* National Television Award for her performances as Stella in *The Lake* (1953) and as Ellida Wangel in *The Lady from the Sea* (1954).

An actress who has played comedy, tragedy, and farce, and whose roles have been as varied as the plays themselves, Miss Worth has a love for her art that compels her to enact each role in such a way that the audience can identify with it. Not limiting herself to glamour roles, she remarked that "I frequently find myself eaten by ants [as in *The Cocktail Party*] or having my head chopped off [as Mary Stuart]." In her interview for the Washington *Post* (April 24, 1964), she told Meryle Secrest: "In the theatre, the audience has to be able to identify with the evil as well as the good." Although she often is cited by critics as an example toward which younger actresses should aspire, she admits to having had bad notices that made her feel unsure of herself. According to Miss Worth, bad notices are "more destructive than people realize. . . . You wonder if, in fact, you are good enough—if you have enough talent." She would like to see drama critics come to a play's rehearsals, perhaps several times, and then attend the play after its opening, after it has had a chance "to begin and then . . . to ripen," rather than condemn or acclaim it on opening night.

Much more has been written about Irene Worth's acting than about the actress herself. Miss Worth told Robert Wahls, "I do not like to discuss my own personal life. Nor do I like to discuss the personal lives of others." A devotee of Greek cigarettes, Miss Worth spends her leisure time listening to music, refinishing furniture, making pottery, collecting antiques, and taking country rambles.

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WRIGHT, IRVING S(HERWOOD)

Oct. 27, 1901- Physician; university professor
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A leading authority on cardiovascular diseases, Dr. Irving S. Wright has pioneered in the study of thrombosis—the formation of blood clots that lead to heart attacks and strokes—and the development and use of anticoagulants for its prevention or treatment. Dr. Wright, who is clinical professor of medicine at Cornell University Medical College and attending physician at the New York Hospital, is also in wide demand as a consultant to government and private organizations. Internationally acclaimed for his achievements in combating heart disease, he was named a corecipient in 1960 of the Albert Lasker Foundation Award of the American Heart Association.

Irving Sherwood Wright, whose ancestors first came to America in 1630, was born in New York City on October 27, 1901 to Harry James Wright and Cora Ann (Hassett) Wright. A brother, Gordon, died in childhood before Irving Wright was born, and there were no other siblings. His father was an inventor and a scholar of American history, and his mother served on the board of education in Bloomfield, New Jersey. Among the chief influences on him in his formative years in New York City and New Jersey were the Presbyterian church and the Boy Scout movement, in which he attained the rank of eagle scout. He continued his pursuit of scouting in high school and later served as director of a Boy Scout summer camp.

Wright has recalled that, inspired by his family doctor, he "always wanted to be a physician." After graduating from Bloomfield High School, where he had been moderately active in athletics, he entered Cornell University at Ithaca, New York in the fall of 1919 as a premedical student. At Cornell he took part in wrestling and was a member of the rowing crew. Upon graduating with a B.A. degree in 1923 he returned to New York City to study at Cornell University Medical College, which is associated with the New York Hospital Medical Center. There he served as president of the student governing board, and he received his M.D. degree in 1926. He served as intern and resident at the New York Postgraduate Hospital and Medical School of Columbia University from 1927 to 1929.

From 1929 to 1939 Wright was, successively, assistant and associate visiting physician at the New York Postgraduate Hospital and Medical School. He was chief of the institution's metabolic clinic from 1930 to 1932 and of its vascular clinic from 1932 to 1940. Concurrently, he served at the Cornell Division of Bellevue Hospital as assistant physician from 1931 to 1934 and as associate physician from 1934 to 1939. He joined the faculty of the Columbia University medical school as an instructor in 1929 and became professor of clinical medicine and director of the department of medicine at the Postgraduate Hospital and Medical School in 1938.

During World War II Wright served in the Army of the United States as a consultant to the Surgeon General. Commissioned a lieutenant colonel, he was chief of medical services at the Army and Navy General Hospital at Hot Springs, Arkansas in 1942-43. He became consultant to the Sixth Service Command in 1944 and to the Ninth Service Command in the following year. In 1945 he was chief coordinator of a health survey of repatriated American prisoners of war of the Japanese. Since his discharge in 1946 with the rank of colonel, he has been civilian consultant on medicine to the United States Army, and served briefly on an advisory committee to Secretary of the Navy James V. Forrestal.

Wright joined the faculty of Cornell University Medical College as associate professor in 1946 and has served as professor of clinical medicine there since 1949. He is also attending physician at the New York Hospital, and he has a private practice in New York City with Dr. Allen W. Mead and Dr. Donald J. Cameron. In addition, he is consulting physician to Hackensack General Hospital, Monmouth Memorial Hospital, Mount Vernon Hospital, Orange Memorial Hospital, New York Infirmary, Bayonne Hospital and Dispensary, and Prospect Heights Hospital. From 1935 to 1962 he was physician to the Metropolitan Opera Company.

DR. IRVING S. WRIGHT

Dr. Wright's most significant work has been in the study of the mechanism of thrombosis and the development and application of anticoagulants in treating thrombotic conditions. A natural anticoagulant, heparin, which is produced by cells in the human liver, heart, and lungs, was discovered in 1916 by Dr. Jay McLean, but it was not until 1938 that it was sufficiently purified—as the result of the work of Dr. Charles Herbert Best of the University of Toronto—to be used medically. When, in late 1938, Dr. Wright was called upon to treat a patient suffering from migratory thrombophlebitis (inflammation of a vein), he persuaded Dr. Best to make part of the very limited supply of purified heparin available to him, and he succeeded in helping the patient. Because of its high cost and its short-lived effects, however, the widespread medical use of heparin was not considered by doctors to be feasible.

Meanwhile, Dr. Karl Paul Link at the University of Wisconsin was working on a synthetic anticoagulant. In February 1933 Dr. Link had been approached by a farmer whose cow had bled to death after feeding on some spoiled clover. Aware of the existence of a sweet clover disease that was a widespread bane of livestock, Link theorized that the spoiled clover contained a powerful anticoagulant that causes hemorrhages in animals. Such a compound, he reasoned, might be administered to human beings as an antidote to the formation of blood clots that cause thrombosis. In 1939, after six years of research, Dr. Link and his associates succeeded in isolating the anticoagulant, known as Bishydroxycoumarin, from clover. It formed the basis for the first synthetic anticoagulant, Dicumarol, which went into commercial production in 1941. Among the pioneers in its use were Dr. Edgar V. Allen of the Mayo Clinic, who tested it, and Dr. Wright, who was among the first to use it in medical practice. Since Dicumarol does not take full effect until two to four days after it is taken orally by the patient, Wright found that it was necessary in some cases to adminster it in conjunction with the faster acting heparin.

At his anticoagulant clinic at New York Hospital Medical Center—the first clinic of its kind in the world—Wright used Dicumarol and heparin in the treatment of coronary thrombosis with myocardial infarction—a condition in which part of the heart wall, suddenly deprived of its blood supply, dies and is replaced by scar tissue. He also pioneered in the use of the anticoagulants in the treatment of multiple embolization resulting from old rheumatic heart disease, a condition in which fragments of old thrombi tend to break away from their original sites and block blood vessels in other parts of the body. Such an occurrence is especially dangerous where it might affect the brain. Wright was also among the first to use Tromexan, an anticoagulant that depresses prothrombin activity more rapidly than other anticoagulants.

The use of anticoagulants in treatment or prevention of thrombosis is not without its dangers. "Throughout his entire existence man is poised delicately and dangerously as on the two-faced escarpment of a mountain," Wright has said, as quoted by Barbara Yuncker in the New York *Post* (January 18, 1968). "On the one side there is the risk of hemorrhage and on the other side the deadly threat of thrombosis." To cope with the danger of hemorrhage, Wright carefully determined, after weekly checkups, the appropriate dosage of anticoagulants for each individual on the basis of the age, weight, body size, general health, and speed of blood clotting.

The anticoagulant Coumadin—which was developed from the earlier research on heparin and Dicumarol—was apparently a primary factor in President Dwight D. Eisenhower's recovery from the heart attack he suffered in September 1955, and it may also have lessened the severity of the "little stroke" that the President suffered in 1957. But Wright was cautious in stating claims for the drug. He told newsmen in November 1957 that it was possible, but not certain, that the anticoagulant could hold down the size of a clot or accelerate its diminution. He maintained, however, that the drug could certainly help prevent dammed-up blood from forming a clot if a spasm should shut off a brain artery.

On October 9, 1960 Dr. Wright was named co-recipient with Dr. Karl Paul Link and Dr. Edgar V. Allen of the American Heart Association's Albert Lasker Award "for distinguished achievement in the field of cardiovascular research." In the citation that accompanied the $2,500 honorarium Wright was credited with having "inspired and coordinated the first large-scale cooperative study" of the use of anticoagulants in the treatment of coronary thrombosis.

Wright's intensive study of all available data on anticoagulants, completed in early 1961, seemed to indicate that the use of such drugs by victims of heart attacks would reduce recurrence by as much as 75 to 80 percent, and that the risk of death in the event of another seizure would be reduced by 33 to 50 percent. But Wright kept an open mind on the subject, awaiting the independent findings of others. A research team working with groups of heart attack survivors at the University of Oregon Medical School reported, at a meeting of the American Heart Association in October 1963, that they had found no evidence of a significant difference in the rate of recurrence between the patients who were given anticoagulant therapy and those who were not. At the same meeting Dr. Tage Hilden of Copenhagen also presented experimental data casting doubt on the effectiveness of anticoagulants. Hilden concluded that improvements in other kinds of care, rather than the use of anticoagulants, were probably the significant factors in warding off recurrence. The University of Oregon group further elaborated on its findings in a report to the October 1966 meeting of the American Heart Association.

It has since been established that in both Hilden's study and that of the University of Oregon team the patients received inadequate doses of the anticoagulant drug as compared with other outstanding studies, such as those of the United States Veterans Administration and the British Medical Research Council. Dr. Wright has suggested that drugs that would dissolve clots after they are formed might be even more effective than existing anticoagulants. He reported in 1966 that one such drug, urokinase, was currently being investigated. In general, he felt that a number of years of further research, involving a larger sampling of the population, would be required before statistically convincing conclusions could be drawn.

In addition to his work on thrombosis, Dr. Wright pioneered in the modern study of peripheral vascular diseases—the disorders of blood vessels at or near the surface of the body. He was also among the first to use purified ascorbic acid, or Vitamin C, which is essential for normal metabolism, and he rendered the original description of the hyperabduction syndrome. He organized and served as chairman of the first Committee for the Standardization of Blood Pressure Readings, and as chairman of the International Committee on Haemostasis and Thrombosis he established the international nomenclature for blood clotting factors. He also took part in early experiments in the ship-to-shore radio transmission of electrocardiograms and X-rays.

One area of special interest to Dr. Wright is gerontology. In a speech in Winston-Salem, North Carolina in early 1967 he called attention to the growing social problem of compulsory retirement for people reaching sixty-five. He pointed out that because of better hygiene, nutrition, and medical care, the United States has some 20,000,000 people in this age group. Inflexible retirement policies, he maintained, cut them off "in the prime of their productive careers," and their enforced retirement constitutes "a real loss to their organization, their community, and in some cases, to the nation as a whole."

Dr. Wright is the author of more than 200 papers in his field, and he is the author or coauthor of a number of books, including *Vascular Diseases in Clinical Practice* (Year Bk. Pubs., 1948); *Thromboembolic Conditions and Their Treatment with Anticoagulants* (C. C. Thomas, 1950), with Charles D. Marple; *The Pathogenesis and Treatment of Thrombosis* (Grune, 1952); *You and Your Heart* (Random

House, 1950), with H.M. Marvin and others; and *Color Atlas and Management of Vascular Disease* (Appleton, 1959), with William T. Foley. He served as chairman of the symposia *Myocardial Infarction* (Grune, 1954) and *Cerebral Vascular Diseases* (Grune, 1958). In addition, he has written individual chapters for a number of books, and he has contributed to the *Encyclopedia Brittanica.* Wright has served on the editorial boards of several scientific publications. He has been editor in chief of *Modern Medical Monographs* since 1957 and editorial consultant to *Modern Medicine* since 1965. From 1956 to 1964 he was consulting editor of *Medical Science.*

In 1952-53 Wright was president of the American Heart Association, and he has served as chairman of the association's scientific council, its nationwide stroke program, and its committee on anticoagulants. He is a past president of the New York Heart Association and regent of the American College of Physicians, over which he presided in 1966-67. He has served on the National Advisory Heart Council and the National Research Council's committee on cardiovascular diseases. From 1947 to 1952 he was chairman of the conferences on blood clotting of the Josiah Macy Jr. Foundation, and from 1961 to 1965 he served as chairman of a joint subcommittee on cerebral vascular diseases of the National Heart Institute and the National Institute for Neurological Diseases and Blindness. A past chairman of the International Committee on Haemostasis and Thrombosis (formerly the International Committee on Blood Clotting Factors), he has served as its secretary general since 1962. Wright also serves as board chairman of the Institute for Medical Communication. He is a past vice-president of the Association for Research in Nervous and Mental Diseases, and he has served as a consultant to the council on drugs of the American Medical Association. In 1963 he was chairman of the Food and Drug Administration's panel to evaluate Enovid, and in 1964-65 he served as chairman of the subcommittee on heart disease of the President's Commission on Heart Disease, Cancer, and Stroke. From 1960 to 1965 he was an alternate member of the New York Hospital-Cornell University Medical College joint administrative board, and from 1962 to 1967 he served on the board of trustees of Cornell University.

Among the honors that Wright has received are the Cornell University Medical College award of distinction (1955) and the American Heart Association's Gold Heart Award (1957). He holds honorary memberships in numerous professional societies and academies in the United States, Europe, and Latin America. In 1967 the Royal College of Physicians in London conferred an honorary fellowship on him. He is a member of the Sigma Xi and Alpha Omega Alpha honor societies.

Dr. Irving S. Wright married Grace Mansfield Demarest on October 15, 1927. Following a divorce, he married Lois Elliman Findlay, a musician who later became a travel agent, on October 31, 1953. From his first marriage, Wright has two daughters: Barbara (Mrs. Robert Gatje), and Alison, the wife of Dr. Donald J. Cameron, who is a partner in Wright's medical practice. Wright is six feet one and one half inch tall, weighs 200 pounds, and has brown hair and brown eyes. His recreations include golf, ocean swimming, travel, archeology, photography, and music. In the summer of 1966 he went on a photographic safari in Africa. He is a member of the East African Wild Life Association, the St. Nicholas Society, the University Club, the Bedford Golf and Tennis Club, and the Point O'Woods Association. His religious affiliation is with the Madison Avenue Presbyterian Church in New York City.

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Nov. 30, 1919- Physician; medical researcher
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Through her work in cancer chemotherapy research Dr. Jane C. Wright has greatly extended the record of medical service of her distinguished family, which, according to Barbara Yuncker of the New York *Post,* "is as special to medicine in its way as are the Mayos." For twelve years at New York University Medical Center she directed experimental drug treatment for cancer patients. Since July 1967, as associate dean and professor of surgery at New York Medical College, she has been supervising a coordinated program on cancer, heart disease, and stroke. Dr. Wright is one of only a few hundred Negro women physicians in the United States, and her appointment at the New York Medical College gave her the highest post in medical administration ever attained by a Negro woman.

Jane Cooke Wright was born in New York City on November 30, 1919, the oldest daughter of the late Dr. Louis Tompkins Wright, an eminent surgeon, cancer researcher, and civil rights leader, and Corinne (Cooke) Wright. Her father was one of the first Negro graduates of the Harvard medical school and at his twenty-fifth reunion he was voted the man in his class who had contributed the most to medical knowledge. He was the first Negro to become a police surgeon in New York City and the first Negro physician ever appointed to the staff of a New York City hospital. A medical pioneer in cancer chemotherapy, he set up the Cancer Research Foundation at Harlem Hospital. Dr. Jane Wright's younger sister, Dr. Barbara P. Wright, is a specialist in industrial medicine. Their paternal grandfather was one of the first graduates of Meharry Medical College, which was established to offer ex-slaves professional training, and a step-uncle, Dr. Harold West, is now the president of Meharry. A step-grandfather, Dr. William Penn, was the first Negro to earn the M.D. degree at Yale University medical school.

Educated at private schools in New York City, Jane Wright attended Ethical Culture, an elementary

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school, and its affiliated upper school, Fieldston. She graduated in 1938 and entered Smith College to take a premedical course. Miss Wright was an excellent student and an outstanding varsity swimmer whose records remained unbroken for many years. For a short time as an undergraduate she thought of becoming a painter, but her father discouraged her because art offered an impractical and uncertain future. Although Dr. Wright's influence was very strong and indirectly determined his daughter's choice of a career in medicine, Jane Wright never felt pressured. Her record at Smith, from which she graduated with a B.A. degree in 1942, won her a four-year scholarship to New York Medical College.

Recalling her accomplishments in medical school, Jane Wright maintains she never experienced the prejudice usually encountered by women physicians. She was elected vice-president of her class, president of the honor society, and literary editor of the yearbook. After obtaining the M.D. degree with honors in June 1945, she interned at Bellevue Hospital and then served as assistant resident in internal medicine from April through December 1946. She also had a year's residency, in 1947, in internal medicine at Harlem Hospital. She had married that year and later took a six-month maternity leave to await the birth of her first child. In July 1948 Dr. Wright returned to Harlem Hospital as chief resident to complete the last phase of her training.

In selecting a medical specialty Jane Wright gave a great deal of thought to her personal life. She rejected surgery and obstetrics because she did not want to be on call constantly, and she chose instead internal medicine, which permitted a more regular and scheduled life with her family. For the first six months of 1949 Dr. Wright worked as a New York City school doctor and a visiting physician at Harlem hospital. Not completely satisfied with the direction of her career, she accepted a job in June 1949 as a clinician at the Harlem Hospital Cancer Research Foundation. The foundation staff studied the effects of drugs on tumors and other abnormal growths and contributed to the advancement of cancer chemotherapy. For several years Dr. Wright conducted tests with potent chemotherapeutic agents such as triethylene melamine, triethylene phosphoramide, puromycin, and ACTH; and she evaluated folic acid antagonists in adults with leukemia and incurable neoplasms. When her father died in 1952 Dr. Jane Wright succeeded him as director of the foundation.

The research program at the foundation was an exciting challenge to Dr. Wright. She told Fern Marja Eckman of the New York *Post* (April 22, 1957): "There's lots of fun in exploring the unknown. There's no greater thrill than in having an experiment turn out in such a way that you make a positive contribution." In September 1955 Dr. Wright joined the faculty of the New York University Medical Center as director of cancer chemotherapy research and instructor of research surgery in the department of surgery. Within five months Dr. Wright was named an assistant professor and in July 1961 she was appointed adjunct associate professor of research surgery at the New York University Medical School. She also maintained her affiliation as attending surgeon with the two main hospitals that comprise the medical center complex, Bellevue and University. Patients there benefited from the clinical application of new drugs that Dr. Wright and her staff analyzed in the laboratory. Optimistic about the eventual discovery of a chemical agent to cure cancer, she told Hope Johnson of the New York *World-Telegram and Sun* (December 16, 1959), "It may be an agent still untested or one within our grasp."

As with all researchers, Dr. Wright and her staff have been sustained in their work by the prospect that they will find the answer no one else has. In 1957 she reported her findings on the relationship between patient, tissue culture, and animal response to a wide number of chemical agents. She found that some drugs were successful in research animals but did not achieve the desired results with human beings. Other drugs that showed excellent results on bits of cellular tissue extracted from a malignant growth did not always inhibit cancer in the patient. Cancer chemotherapy is a patient's "last resort" after surgery and radiation therapy, Dr. Wright has explained, as quoted by May Okon of the New York *Sunday News* (November 19, 1967). "Chemotherapy can be depressing . . . and I must say there are many failures. But I have seen tumors vanish. . . . With the right drugs cures are possible."

Some of the drugs that Dr. Wright has tested and found effective are triethylene thiophosphoramide in the treatment of advanced malignant melanoma, CB 1348 and Dihydro E. 73, which showed anti-tumor properties in human beings. She has studied the chemotherapy of disseminated (widespread) carcinoma of the breast, the chemotherapy of human solid tumors by isolation perfusion techniques, and the treatment of head and neck malignancies by simplified regional perfusion techniques. None of these chemotherapeutic agents has been a miracle answer in combating cancer, but there has been steady progress in the control of the dread disease. Scientists have not yet established what causes cancer or whether the same factor produces all of the many different types of cancer. A large number of researchers, including Dr. Wright, favor the theory that cancer in human beings is caused by viruses. In the 1960's Dr. Wright expanded her clinical investigations to new drugs such as actinomycin D, steptonigrin, mithramycin, and fluorouracil.

On July 1, 1967 Dr. Jane C. Wright became associate dean and professor of surgery at New York Medical College and joined the staff of its affiliated hospitals, Flower-Fifth Avenue, Metropolitan, and Bird S. Coler Memorial. "Coming back to my alma mater . . . gave me a marvelous feeling," she remarked shortly afterward (New York *Sunday News*, November 19, 1967). Her duties encompass administration of the medical school and the development of a program to study cancer, heart disease, and stroke. She directs the newly established cancer research laboratory at the college, where researchers have been investigating methods to predict the effect of anticancer drugs on cancer cells and performing other experiments relating to human tumors. She is also engaged in a project to educate doctors about chemotherapy, which, she finds, "hasn't been as widely applied as it should be." Dr. Wright pointed out in the New York *Sunday News* interview that if our present knowledge about cancer were used on the entire population, "50 percent of the people who develop cancer could be cured." But the cost of training personnel and providing annual examinations with chest X-rays for everyone was considered prohibitive. "The money made available for cancer research by the federal government amounts to some $176,000,000 a year," she said. "Contrast this to the $553,000,000 spent in this country for greeting cards, or the $358,000,000 for chewing gum. If we can afford these things, why can't we put enough money and enough people to work to solve the cancer problem?"

Dr. Wright is a consultant at St. Luke's Hospital in Newburgh, New York and St. Vincent's Hospital in New York City and to a committee of the New York Gynecological Society. She is a member of the American Association for Cancer Research and the American Society of Clinical Oncology, of which she was secretary-treasurer from 1964 to 1967. Other of her professional organizations include the American Medical Association, the National Medical Association, the Manhattan Central Medical Society, and the New York County Medical Society. She was named to the President's Commission on Heart Disease, Cancer, and Stroke (1964-65), the New York Academy of Sciences, and the National Advisory Cancer Council (1966-70). Dr. Wright belongs to the New York Cancer Society (program chairman since 1965) and is on the boards of directors of the American Cancer Society (New York City division) and of Medico-Care. She serves as vice-president of the African Research Foundation and in 1961 went to East Africa to inspect medical conditions. A few years earlier she had visited Ghana on behalf of the State Department. She is a member of the Manhattan Council of the State Commission for Human Rights.

The scholarly articles on many phases of cancer chemotherapy that Dr. Wright has contributed to medical journals constitute an impressive bibliography. She is also on the editorial board of the *Journal of the National Medical Association*. She has received awards from *Mademoiselle* magazine (1952), the National Council of Negro Women (1956, 1963), New York City's Harriet Beecher Stowe Junior High, the women's division of the Albert Einstein College of Medicine (1965), and Links (1965). An honorary Doctor of Medical Sciences degree was presented to Dr. Wright by the Women's Medical College of Pennsylvania (1965), and she was elected to membership in Sigma Xi (1962) and Alpha Omega Alpha (1966).

In private life Dr. Jane C. Wright is Mrs. David D. Jones Jr., the wife of a Harvard law school graduate who is now director of Harlem Teams for Self-Help. They were married on July 27, 1947 and have two daughters, Jane, who attends Carnegie Institute of Technology, and Alison, a student at the Fieldston School. Looking back on her dual role as a mother and a doctor, Dr. Wright told Miss Eckman of the New York *Post* that she had "some guilt feelings" about not having more contact with her daughters while they were growing up. "It's not easy to raise youngsters and keep a heavy schedule," she admitted. Now the Joneses spend more time together in their summer home on Fire Island and Dr. Wright swims, sails, paints watercolors, and reads mysteries.

A vivacious woman with an infectious laugh, Dr. Wright inspires her colleagues with her vitality and exuberance. One of them described her as "dynamic" and "determined," but not aggressive. She is said to be "unabashedly, triumphantly feminine." She wears a wig on special occasions, such as having her picture taken, and favors bright, well-tailored clothes by eminent designers. Disliking anyone seems to her a waste of time, and she enjoys entertaining people and cooking for them. Insatiably curious, she loves to travel and to visit museums.

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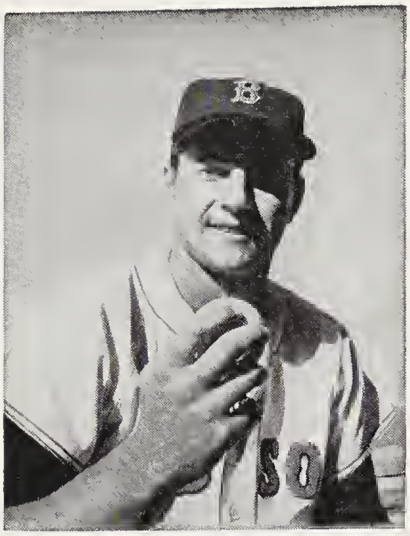
YASTRZEMSKI, CARL (MICHAEL) (yə-strem'skē)

Aug. 22, 1939- Baseball player
Address: b. c/o Boston Red Sox, 24 Jersey St., Boston, Mass. 02215; h. Daventry Court, Lynnfield, Mass. 01940

The Most Valuable Player in the American League in 1967 was Carl Yastrzemski, the Boston power hitter who tied Harmon Killebrew of the Minnesota twins for the baseball league's home run crown, led the league in batting and runs-batted-in, and paced the Red Sox to their first pennant in two decades and their first winning season in seven years. The slugging left fielder, who is considered the successor to the mighty Ted Williams at Fenway Park, joined the Red Sox farm system in 1959 and moved up to the parent club two years later.

Carl Michael Yastrzemski was born on August 22, 1939, in Southhampton, Long Island, New York to



CARL YASTRZEMSKI

Carl Yastrzemski Sr., a potato farmer who at one time played semipro ball and Hattie (Skonieczny) Yastrzemski. He has two younger brothers, Richard and Joseph. Carl Sr. began coaching Carl in the fundamentals of batting and fielding before the boy entered school, and by adolescence Carl was reputedly as good as his father in the field and almost as good at the plate. Father and son played third base and short stop respectively for local amateur teams, and when he was not playing ball after school Yastrzemski helped his father on the potato farm. At the local Roman Catholic church he served as an altar boy and found a trusted friend and adviser in the late Father Joseph Rapkowski.

A bright, popular boy, Yastrzemski was elected president of his class in his freshman year at Bridgehampton High School, and he was reelected to the same office in his senior year. Following an academic course at the high school, he maintained a B average. An all-around star athlete, he shone particularly on the basketball court, where he scored 628 points in one season, a Long Island high school record that still stands. Yastrzemski was also outstanding on the school's six-man football team, but he quit football after one season on the advice of his father, who considered it too dangerous a sport.

On the Bridgehampton High School baseball team, Yastrzemski caught, pitched, and played various infield positions. As a pitcher he won eight games, tied two, and lost none. At the plate he batted a phenomenal .506 and led the team in all aspects of slugging. Ed McCarrick of the Pittsburgh Pirates, one of the many professional baseball scouts who had his eye on Yastrzemski, remembers him, according to a quotation in the *Senior Scholastic* (April 26, 1961), as the possessor of "a beautiful swing, and that very rare quality called a 'quick bat.' He could wait until the last split second to lash through with the bat. . . . In the field . . . [he] showed good hands, agility, and speed."

When he graduated from high school in 1957, Yastrzemski entered Notre Dame University on a baseball scholarship, but he left the university after two semesters, before having a chance to play with the Fighting Irish varsity. He considered a contract offer from the New York Yankees, but, treated in what he considered a shabby manner at his tryout with the Yankees, he turned to the Boston Red Sox instead. The retirement of Ted Williams, Boston's veteran slugging superstar, was imminent, and the Red Sox were looking for a rookie to groom as his successor. Boston scout Bots Nekola saw the potential in Yastrzemski and obtained for him a contract bonus offer of $100,000, which Yastrzemski accepted. The Red Sox broke Yastrzemski in with their Class B farm team in Raleigh, North Carolina, where he led the Carolina League in batting with an average of .377 in 1959. Moved up to Minneapolis of the AAA American Association the following year, he batted an impressive .339.

Ted Williams retired at the end of the 1960 season, and before the beginning of spring training in 1961 Yastrzemski was called up to replace the celebrated slugger in left field. During spring training, sports reporters and Red Sox publicists rushed into print with rash comparisons of Yastrzemski to Williams. The young outfielder, who had long idolized Williams as one of the giants of baseball history and "the greatest hitter who ever lived," was unnerved and demoralized by the premature ballyhoo. The result was a disappointing rookie year in which Yastrzemski hit far below his par, registering a batting average of .266 and accumulating only eleven home runs.

His self-confidence began to revive in 1962, and his batting averages during that and the three following seasons were, respectively, .298, .321 (the highest in the American League that year), .289, and .312. He was still not playing up to his full potential, however, and that was particularly noticeable in his slugging tallies over the same period: nineteen, fourteen, fifteen, and twenty home runs and ninety-six, sixty-eight, seventy-five, and seventy-two runs-batted-in.

One of the reasons for Yastrzemski's mediocre playing was the clash between his own serious temperament and intense drive to win and the feckless condition of the Boston team. The Red Sox were in seventh place, or second from the bottom in league standings, when Yastrzemski joined them, and they gave no indication that they would ever rise from the second division. Acclimated to failure, they approached their games with a facetious, cavalier attitude. Team morale was at its nadir, and discipline was nil. In reaction to this situation, Yastrzemski became moody, off as well as on the playing field, and he never began a game without taking tranquilizers.

At the beginning of the 1966 season, Boston manager Billy Herman appointed Yastrzemski captain of the Red Sox, hoping thereby to raise both Yastrzemski's spirits and the discipline of the team. But the effort proved futile, and under the weight of the responsibility Yastrzemski slumped to .278 at the plate and the Red Sox ended in ninth place for the second year in a row. Yastrzemski's career totals up to the end of that season were 903 games played, a .293 batting average, 497 runs, 461 runs-batted-in, ninety-five home runs, 1,764 put-outs, seventy-two assists, and a fielding average of .974.

After the 1966 season, Dick Williams, who replaced Billy Herman as manager, did away with the post of captain, thus relieving Yastrzemski of an unwanted burden with a minimum of embarrassment. Williams is a tough disciplinarian, and under his management a change suddenly began to come over the Red Sox in general and over Yastrzemski in particular. The left fielder, who was out of condition and flabby, put himself under the regimen of Gene Berde, an Hungarian-American physical culturist and health club owner. He worked out in Berde's club for ninety minutes a day, six days a week, for four months.

In spring training before the 1967 season, Yastrzemski, who had previously fancied himself above the need for coaching, finally applied Ted Williams' advice to his batting style. He tightened his hips, faced the pitcher more squarely, and, under Williams's tutelage, developed a mastery of pull hitting.

In the 1967 season Yastrzemski led the American League in hitting (.326), runs-batted-in (121), base hits (189), total bases (360), runs scored (112), and, with Harmon Killebrew, home runs (44). Paced by him, the Red Sox edged out the Minnesota Twins for the American League pennant. In the decisive final two games of the season, Yastrzemski faced Minnesota pitching eight times and collected seven hits. Against the St. Louis Cardinals in the World Series he batted .400 and made several spectacular defensive plays; but the Cardinals won the championship, four games to three. Besides receiving the Most Valuable Player award in 1967, Yastrzemski was named *Sports Illustrated*'s Sportsman of the Year and the Associated Press's Male Athlete of the Year, and he won the $10,000 Hickok Belt as Professional Athlete of the Year. In 1968 Yastrzemski's batting average (.301) led the American League.

Carl and Carol Ann Yastrzemski were married in 1960. They have three children, Carl Michael, Mary Ann, and Susanne. The Yastrzemskis live in a $65,000 ranch home in Lynnfield, Massachusetts, and Carl works for the Portland Printing Corporation when he is not playing baseball. Majoring in finance, he completed his college work and received his bachelor's degree at Merrimack College, a Roman Catholic institution in North Andover, Massachusetts, in 1966. Yastrzemski is six feet tall and weighs 180 pounds. His hair is brown and his eyes are black. Although he bats left, he is otherwise right-handed. Yastrzemski has a quiet temperament that is sometimes mistaken for aloofness or snobbishness. He has been described by his wife as a nervous person, prone to worry. "He can't sit still for a minute," she told George Usher of *Newsday* (December 13, 1963). Yastrzemski told Usher that his nervousness is sporadic and never severe. "But I'm never completely relaxed, either," he said. "It stems from a great desire to reach higher goals. I can't go back home and forget about a 0-for-4 day."

Station WNAC-TV in Boston announced in April 1968 that Yastrzemski was planning to add sportscasting to his various interests off the baseball field. Beginning on May 18 he was scheduled to appear each Saturday night on a half-hour television show in color.

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YEGOROV, BORIS (BORISOVITCH) (ye-gō'rov)

1937- Soviet aerospace physician; astronaut
Address: b. c/o Scientific Research Institute of Aviation Medicine, Petrovsky Park, Moscow, U.S.S.R.

Dr. Boris B. Yegorov, a lieutenant in the Soviet army medical corps, became the first physician to practice medicine in outer space when, on October 12 and 13, 1964, he made sixteen orbits of the earth as a member of the crew of *Voskhod I*, the world's first operative multi-passenger spacecraft. His companions were astronaut Colonel Vladimir M. Komarov of the Soviet air force, the pilot of the craft, and Konstantin Feoktistov, a leading Soviet aerospace engineer. During the historic flight, Yegorov studied the physiological effects of the conditions of space travel, particularly weightlessness. Dr. Yegorov is an expert on the vestibular apparatus of the inner ear, where the response of neural antennae to the pull of gravity gives the human body its sense of balance.

Boris Borisovitch Yegorov was born in Moscow in 1937 to Boris G. Yegorov, one of the Soviet Union's leading cerebro-neurosurgeons, and Anna Yegorov, an opthalmologist. His father is now retired and his mother is dead. At fifteen Yegorov joined the Young Communist League. In secondary school he excelled in mathematics and physics and upon his graduation in 1955, he entered the First Medical Institute of Moscow, where he received his medical training. "He was a good student—very gay, very brilliant, a good alpinist and good at mountain skiing," Dr. Nikolai Chebished, a classmate of Yegorov's at the institute has recalled, as quoted in the New York *Herald Tribune* (October 13, 1964).

When Yegorov completed his studies at the medical institute of Moscow in June 1961, two months after the Soviet manned space flights began, he was assigned to the team of physicians analyzing the medical data sent telemetrically from the spaceships. At the same time he began a series of experiments with animals under simulated space conditions, paying special attention to the effect of weightlessness on the vestibular apparatus of the inner ear. The results of those experiments were reported in a paper presented by Yegorov before the Academy of Sciences of the U.S.S.R. in 1964 and published in the academy's *Proceedings* for that year.

In the Soviet government's preparations for the launching of the first *Voskhod* (Sunrise), a seven-ton space capsule the size of a large automobile, Colonel Vladimir M. Komarov was chosen to pilot the craft and Dr. Yegorov and Konstantin Feoktistov, an engineer specializing in the design of space vehicles and equipment, were selected to accompany him. In the summer of 1964 Yegorov and Feoktistov

BORIS YEGOROV

underwent three months of limited but intensive astronautical training, which included eleven parachute jumps.

On the morning of October 12, 1964 the three-man crew entered *Voskhod I* at the launching pad at Baikonur, Kazakhstan, Colonel Komarov installing himself in the pilot's webbed contour couch and Feoktistov and Yegorov positioning themselves to his left and right respectively. The craft was launched at 10:30 A.M. (Moscow time) and fifteen minutes later entered an orbit that ranged from an apogee of 254 miles from the earth to a perigree of 110.5 miles.

Yegorov's task on the flight was to observe and record the effects of radiation, weightlessness, tight confinement, and the other conditions of space travel on the physiology of himself and his two companions. Weightlessness is the chief problem in space flight, because the human circulatory system is designed for, or has become accustomed to coping with, the tug of gravity, and very little is known about what will happen to the heart and arteries if that tug is absent for a prolonged period. At least one Soviet astronaut had suffered nausea and imbalance after a space flight, but Soviet aerospace physicians were more concerned with finding out if the heart and arteries might lose their muscle tonus when they are free of the dynamic tension involved in counterbalancing the pull of gravity. They also wanted to know how easily the heart would readjust to gravity after prolonged weightlessness. The small blood vessels in the brain were their chief worry, for those vessels, if sufficiently weakened, could burst and damage portions of the brain.

During the twenty-four-hour flight of *Voskhod I*, Yegorov made periodic readings of blood pressure, heart rate, and respiration; collected blood samples to be analyzed later for calcium content; recorded bioelectric brain waves and eye movements; made vestibular tests to determine the reactions of the organs of balance in the inner ear; determined coordination from handwriting; noted the muscular efficiency indicated in the performance of set rhythmical wrist exercises; tested visual acuity and color sensitivity and collected data on appetite, thirst, and muscular tone. He also experimented with fruit flies and plants and made measurements of the air pressure, humidity, and temperature in the cabin. For studying the cardiovascular and vestibular reactions of the crew, he used a system of detachable biosensors.

After completing its sixteen-orbit, 437,500-mile course, *Voskhod I* touched down at 10:47 A.M. on October 13, 1964 at a point about 350 miles north of Baikonur. Its return to earth was the first soft landing on the ground ever made by a space vehicle. Yegorov and Feoktistov reported that they had suffered nausea and had at times had illusions of being suspended in strange positions. Colonel Komarov, whose longer training had better prepared him for the conditions of space flight, had been free of such discomforts and disorders.

The flight of *Voskhod I* was hailed around the world for ending the "test pilot" stage of astronautics, when space flight was limited to astronauts, and opening space exploration to trained scientific observers. Upon their return to Moscow, Komarov, Feoktistov, and Yegorov were given a triumphal welcome by throngs of Soviet citizens and were honored by Soviet officials in ceremonies at Red Square. After the celebrations, Yegorov returned to his work and completed, with the help of others, analyses of the readings and samplings taken during the flight of *Voskhod I*. The blood samples, for example, were analyzed to determine the amount of calcium thrown off by the bones into the blood stream during the flight.

The knowledge gained from the flight enabled Yegorov and other Soviet aerospace scientists to push forward their research into general medical problems as they relate to space travel, and into solutions to the problems through the use of drugs, adaptations in the design of capsules, and other means. Yegorov concentrated particularly on the area in which he was already expert, man's balance-regulating mechanism. With others, he constructed an electronic model of the human body's equilibrium system, which begins in the inner canals and connects, via nerves, with the rest of the body. The results of his laboratory experiments, together with the data compiled during the space flight, confirmed for Yegorov the fact that the frequency of impulses originating from the nerve endings of the vestibular apparatus sent to the stem of the brain changes in relation to the position of the body in space and in outer space. He set down his findings in the thesis he wrote for his candidate's degree (the equivalent of a Ph.D.), titled "Polyeffectoral Assessment of the Functional Condition of the Receptors of the Vestibular Apparatus."

In an interview published in *Nedelya*, the Sunday supplement of *Izvestia*, on October 23, 1965, Yegorov reviewed the problems of space medicine and suggested that Soviet researchers were making significant progress in the study of drugs as answers to the problems of weightlessness. Yegorov was one of four specialists who reported on the post-flight condition of Blackie and Breezy, the Russian space dogs that were orbited through the Van Allen radiation belt between February 22 and March 16, 1966.

Dr. Boris Yegorov and his wife, Eleanora, an opthalmologist, were classmates at the First Medical Institute of Moscow. They have a son, Boris, born in 1962. Yegorov's chief sedentary recreations are music and art, and his favorite artists are Reryk and Rockwell Kent. He has been honored by the Soviet government with the Order of Lenin, the highest Soviet award, the Gold Star, and the titles Hero of the Soviet Union, Flyer-Cosmonaut of the U.S.S.R., and Excellent Public Health Worker.

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NECROLOGY

ARCE, JOSÉ Oct. 15, 1881-July 28, 1968 Argentine politician; surgeon; served intermittently in Argentine Congress (1913-38); ambassador to China (1945-46); representative to the United Nations (1946-49); chief of surgery at Clinical Hospital of Buenos Aires; taught surgery at many Latin American and European universities. See *Current Biography* (November) 1947.

Obituary
N Y Times p20 Jl 29 '68

ARNO, PETER Jan. 8, 1904-Feb. 22, 1968 Cartoonist; his urbane and satirical depictions of New York aristocracy and café society helped to define the humor of the *New Yorker* magazine since 1925; contributed to English and other American journals and published several collections of his cartoons. See *Current Biography* (August) 1942.

Obituary
N Y Times p1+ F 23 '68

BABB, JAMES T(INKHAM) Aug. 23, 1899-July 21, 1968 Retired librarian; head librarian of the Sterling Memorial Library at Yale University (1945-65); chosen by Mrs. John F. Kennedy to compile a booklist for the White House library. See *Current Biography* (July) 1955.

Obituary
N Y Times p35 Jl 22 '68

BACKSTRAND, C(LIFFORD) J(ULIUS) July 21, 1897-Oct. 3, 1968 Business executive; retired president (1950-62) and chairman (1962-68) of the Armstrong Cork Company; awarded the George Washington Medal by the Freedom Foundation (1963). See *Current Biography* (February) 1954.

Obituary
N Y Times p47 O 4 '68

BAIRD, CORA Jan. 26, 1912-Dec. 6, 1967 Puppeteer; with her husband, Bil Baird, created marionette shows—live, on film, or on television tape—that delighted audiences around the world; cofounder of the Bil and Cora Baird Puppet Theatre in Greenwich Village, New York City. See *Current Biography* (March) 1954.

Obituary
N Y Times p52 D 7 '67

BAKER, DOROTHY Apr. 21, 1907-June 17, 1968 Author; won critical acclaim for her first novel, the best seller *Young Man with a Horn*, roughly based on the life of the jazz trumpeter Leon (Bix) Beiderbecke; after that wrote *Trio, Our Gifted Son*, and *Cassandra at the Wedding*. See *Current Biography* (December) 1943.

Obituary
N Y Times p47 Je 19 '68

BARNES, HENRY A. Dec. 16, 1906-Sept. 16, 1968 Traffic director; formerly head of traffic in Denver, Colorado, and Baltimore, Maryland; Traffic Commissioner of New York City since 1962; known as energetic, colorful administrator who was unafraid of controversy. See *Current Biography* (June) 1955.

Obituary
N Y Times p1+ S 17 '68

BASDEVANT, JULES Apr. 15, 1877-Jan. 6, 1968 Jurist; French representative to the League of Nations Permanent Court of International Justice (1923-41); member of the International Court of Justice of the United Nations (1946-64), vice-president (1946-49), president (1949-52). See *Current Biography* (February) 1950.

Obituary
N Y Times p85 Ja 7 '68

BENNETT, RAWSON, 2D June 16, 1905-Dec. 7, 1967 Retired Rear Admiral, United States Navy; chief of the Office of Naval Research (1955-61); during World War II, directed the design and development of underwater sonar equipment in the radio division of the Bureau of Ships; after the war, headed the Electronics Production Resources Agency in the Department of Defense. See *Current Biography* (September) 1958.

Obituary
Washington (D.C.) Post B p4 D 9 '67

BERRY, JAMES GOMER *See* Kemsley, J. G. B., 1st Viscount

BEVIS, HOWARD L(ANDIS) Nov. 19, 1885-Apr. 24, 1968 Lawyer; public official; educator; professor of government and law in the Harvard University Graduate School of Business Administration (1935-40); president of Ohio State University (1940-56). See *Current Biography* (November) 1950.

Obituary
N Y Times p47 Ap 25 '68

BIDDLE, FRANCIS (BEVERLEY) May 9, 1886-Oct. 4, 1968 Lawyer; appointed first chairman of the National Labor Relations Board by President Roosevelt in 1934; Attorney General (1941-45); a judge at the Nuremberg trials; former chairman of Americans for Democratic Action; wrote several books, including *In Brief Authority,* his memoirs. See *Current Biography* (September) 1941.

Obituary

N Y Times p35 O 5 '68

BLANCH, ARNOLD (ALDER) June 4, 1896-Oct. 23, 1968 Artist; painted the American scene in styles ranging from romanticism to biting realism and abstract expressionism; taught at many art schools and colleges; member of the Woodstock, New York, art colony since 1923. See *Current Biography* (January) 1954.

Obituary

N Y Times p47 O 24 '68

BORING, EDWIN G(ARRIGUES) Oct. 23, 1886-July 1, 1968 Psychologist; editor; author; educator; authority on history of modern experimental psychology; director of psychological laboratories at Harvard University (1924-49); Edgar Pierce Professor of Psychology at Harvard (1956-57); editor of *Contemporary Psychology* (1955-61); author of *History of Experimental Psychology* (1929; revised 1950) and other books. See *Current Biography* (March) 1962.

Obituary

N Y Times p26 Jl 2 '68

BOUCHER, ANTHONY Aug. 21, 1911-Apr. 29, 1968 Writer, critic, editor, and anthologist of mystery and science-fiction stories; regular reviewer for the New York *Times,* New York *Herald Tribune,* and other publications; conducted a radio program on opera music. See *Current Biography* (June) 1962.

Obituary

N Y Times p47 My 1 '68

BOWRON, FLETCHER Aug. 13, 1887-Sept. 11, 1968 Former Mayor of Los Angeles (1938-53); headed city during its period of biggest growth; California Superior Court judge (1956-62). See *Current Biography* (February) 1950.

Obituary

N Y Times p47 S 12 '68

BRENNAN, FRANCIS (JAMES), CARDINAL May 7, 1894-July 2, 1968 Roman Catholic prelate; first American to become a member of Sacred Roman Rota (1940); appointed dean of Sacred Roman Rota (1959); named to College of Cardinals (1967); became head of Curia's Congregation of the Sacraments (1968). See *Current Biography* (October) 1967.

Obituary

N Y Times p35 Jl 3 '68

BRINTON, (CLARENCE) CRANE Feb. 2, 1898-Sept. 7, 1968 Historian; McLean Professor of Ancient and Modern History at Harvard University (1946-68); authority on the history of ideas and the pattern of revolution; wrote fifteen books including *The Anatomy of Revolution* (1938) and *A History of Western Morals* (1959). See *Current Biography* (June) 1959.

Obituary

N Y Times p84 S 8 '68

BRUCKER, WILBUR M(ARION) June 23, 1894-Oct. 28, 1968 Lawyer; Republican Governor of Michigan (1931-32); appointed general counsel of the Defense Department in 1954; Secretary of the Army (1955-61). See *Current Biography* (September) 1955.

Obituary

N Y Times p47 O 29 '68

BUCHANAN, SCOTT (MILROSS) Mar. 17, 1895-Mar. 25, 1968 Philosopher; educator; author; lecturer; helped to set up Great Books program at the University of Chicago (1936-37); introduced similar curriculum at St. John's College, Annapolis, Maryland, as dean (1937-47); Fund for the Republic consultant since 1957. See *Current Biography* (September) 1962.

Obituary

N Y Times p41 Mr 29 '68

BULEY, R(OSCOE) CARLYLE July 8, 1893-Apr. 25, 1968 Historian; taught American history at Indiana University, advancing from instructor to professor (1925-64); was awarded the 1951 Pulitzer Prize in American history for the two-volume *The Old Northwest; Pioneer Period, 1815-1840* (1950). See *Current Biography* (July) 1951.

Obituary

N Y Times p43 Ap 26 '68

BURKE, EDWARD RAYMOND Nov. 28, 1880-Nov. 4, 1968 Lawyer; Democratic Congressman from Nebraska (1933-34); Senator (1935-40); coauthor of the Compulsory Military Training and Service Act (1940); strongly opposed to New Deal policies, joined Republican party in 1941. See *Current Biography* (September) 1940.

Obituary

N Y Times p44 N 5 '68

BURTON, VIRGINIA LEE Aug. 30, 1909-Oct. 15, 1968 Writer and illustrator of children's books, including *Choo Choo* (1937), *Mike Mulligan and His Steam Shovel* (1939), and *The Little House* (1942) for which she won the Caldecott Medal in 1943. See *Current Biography* (March) 1943.

Obituary

N Y Times p47 O 16 '68

CADOGAN, SIR ALEXANDER (GEORGE MONTAGU) Nov. 25, 1884-July 9, 1968 British diplomat; Permanent Under Secretary of State for Foreign Affairs (1938-46); accompanied Prime Minister Winston Churchill on World War II summit conferences; prepared first draft of Atlantic Charter (1941); Permanent Representative to U.N. (1946-50); chairman of British Broadcasting Corporation (1952-57). See *Current Biography* (October) 1944.

Obituary

N Y Times p39 Jl 10 '68

CAM, HELEN M(AUD) Aug. 22, 1885-Feb. 9, 1968 British educator; historian; first woman to hold a full professorship at Harvard University, where she taught medieval history to Harvard and Radcliffe undergraduates (1948-54). See *Current Biography* (September) 1948.

Obituary

N Y Times p43 F 13 '68

CARTER, JOHN FRANKLIN, JR. *See* Franklin, J.

CHING, CYRUS S(TUART) May 21, 1876-Dec. 27, 1967 Labor relations consultant; industrial relations executive with the United States Rubber Company (1919-47); first director of the Federal Mediation and Conciliation Service (1947-52). See *Current Biography* (January) 1948.

Obituary

N Y Times p32 D 28 '67

CHURCHILL, RANDOLPH (FREDERICK EDWARD SPENCER) May 28, 1911-June 6, 1968 British journalist; Conservative Member of Parliament (1940-45); wrote articles and books on political subjects; at his death had completed two volumes of a projected five-volume biography of his father, Sir Winston, and had edited several volumes of his papers. See *Current Biography* (October) 1947.

Obituary

N Y Times p36 Je 7 '68

CLARK, JAMES Mar. 4, 1936-Apr. 7, 1968 Scottish automobile racer; twice world champion of auto racing, as winner of the Grand Prix in 1963 and 1965; was killed in an automobile accident while competing in a race for the European Formula Two championship. See *Current Biography* (November) 1965.

Obituary

N Y Times p1 + Ap 8 '68

CLEMENT, RUFUS E(ARLY) June 26, 1900-Nov. 7, 1967 President of Atlanta University since 1937; leading member of organizations devoted to bettering the position of American Negroes; official United States representative at ceremony (1964) marking the independence of Malawi (Africa). See *Current Biography* (June)1946.

Obituary

N Y Times p40 N 8 '67

COHU, LA MOTTE T(URCK) Sept. 23, 1895-Sept. 10, 1968 Airplane manufacturer; former head of Northrop Aircraft, Inc., Transcontinental and Western Air, Inc. (later known as Trans World Airlines), Consolidated Vultee Aircraft Corporation, and American Airways (now American Airlines); founded Cohu Electronics, Inc. See *Current Biography* (April) 1951.

Obituary

N Y Times p47 S 12 '68

COLLIER, JOHN May 4, 1884-May 8, 1968 Former United States Commissioner of Indian Affairs (1933-45); drafted the Wheeler-Howard Indian Reorganization Act of 1934; professor of sociology and anthropology at the City College of New York (1947-54); president of the Institute of Ethnic Affairs in Washington since 1947. See *Current Biography* (March) 1941.

Obituary

N Y Times p49 My 9 '68

CUTHBERT, MARGARET (ROSS) May 12, 1887-July 25, 1968 Retired radio executive; joined WEAF (now WNBC) as staff member in 1924; subsequently was NBC Radio director of women's activities, director of women's and children's programs, and supervisor of public affairs. See *Current Biography* (May) 1947.

Obituary

N Y Times p31 Jl 26 '68

DANIEL, ROBERT PRENTISS Nov. 2, 1902-Jan. 5, 1968 Educator; president of Shaw University in North Carolina (1936-50); since 1950 president of Virginia State College; leader in raising the level of Negro education. See *Current Biography* (May) 1952.

Obituary

N Y Times p43 Ja 9 '68

DEHN, ADOLF (ARTHUR) Nov. 22, 1895-May 19, 1968 Artist; prolific lithographer, mostly of satirical subjects; his wide travels inspired excellent water-color landscapes; elected to National Institute of Arts and Letters (1965). See *Current Biography* (April) 1941.

Obituary

N Y Times p47 My 20 '68

DEMOTT, RICHARD H(OPPER) Sept. 12, 1886-Aug. 31, 1968 Former president (1950-56) and board chairman (1951-56) of SKF Industries, Inc., manufacturers of ball and roller bearings. See *Current Biography* (February) 1951.

Obituary

N Y Times p53 S 1 '68

DEUTSCH, JULIUS Feb. 2, 1884-Jan. 17, 1968 Former Austrian Socialist leader; active in post-World War I Austrian politics as War Secretary, Parliament member, general secretary of Social Democratic party, and chief of the Schutzbund (Republican Defense Corps) until forced to flee Austria (1934) with rise of Fascism; Loyalist general in the Spanish Civil War. See *Current Biography* (November) 1944.

Obituary

N Y Times p44 Ja 19 '68

D'HARNONCOURT, RENÉ May 17, 1901-Aug. 13, 1968 Retired art museum director; joined Museum of Modern Art in New York City in 1944, was its director (1949-July 1968); vice-president of the Museum of Primitive Art (New York) since 1957; an authority on American Indian and Mexican arts and crafts. See *Current Biography* (September) 1952.

Obituary

N Y Times p43 Ag 14 '68

DMITRI, IVAN *See* West, Levon

DODD, NORRIS E(DWARD) July 20, 1879-June 23, 1968 United States Under Secretary of Agriculture (1946-48); director general of the United Nations Food and Agriculture Organization (1948-54). See *Current Biography* (February) 1949.

Obituary

N Y Times p27 Je 24 '68

DONGEN, KEES VAN Jan. 26, 1877-May 28, 1968 Dutch-born French Fauvist painter; landscapist and portraitist of the rich and famous; noted for his exuberant use of vivid color. See *Current Biography* (September) 1960.

Obituary

N Y Times p39 My 29 '68

DUCHAMP, MARCEL July 28, 1887-Oct. 1, 1968 French-born artist; caused sensation at the 1913 New York Armory Show with his cubist-futurist painting *Nude Descending a Staircase*; created "ready-mades," objects transformed into art through the artist's random selection; leader of American Dadaists; abandoned formal practice of art in 1923 but remained an influential adviser to collectors; regarded as the spiritual father of pop art. See *Current Biography* (June) 1960.

Obituary

N Y Times p1+ O 3 '68

DUNBAR, PAUL B(ROWN) May 29, 1882-Aug. 22, 1968 Chemist; former United States Commissioner of the Food and Drug Administration (1944-51); supervised testing of penicillin and other "miracle drugs." See *Current Biography* (July) 1949.

Obituary

N Y Times p88 Ag 25 '68

DUVIVIER, JULIEN Oct. 8, 1896-Oct. 29, 1967 French motion-picture director, writer, and producer; created movies "to touch the emotions" with imaginative, romantic, and nostalgic effects; his films include *Pepe le Moko* (1937), *Un Carnet de Bal* (1938), and *The Little World of Don Camillo*. See *Current Biography* (July) 1943.

Obituary

N Y Times p45 O 30 '67

ENRIGHT, ELIZABETH 1909-June 8, 1968 Author; wrote—and sometimes illustrated—children's books, including the Melendy family series and the 1939 Newbery award winner *Thimble Summer;* also wrote short stories for adults, the latest collection entitled *Doublefields* (1966). See *Current Biography* (Yearbook) 1947.

Obituary

N Y Times p45 Je 10 '68

FACKENTHAL, FRANK D(IEHL) Feb. 22, 1883-Sept. 5, 1968 Former Columbia University acting president (1945-48); directed the university through its postwar years of expansion; also served Columbia as provost (1937-45) and as a trustee (1947-67); trustee emeritus since 1967. See *Current Biography* (February) 1949.

Obituary

N Y Times p43 S 6 '68

FLAVIN, MARTIN (ARCHER) Nov. 2, 1883-Dec. 27, 1967 Novelist; playwright; screen scenarist; awarded the Pulitzer Prize for his novel *Journey in the Dark* (1943). See *Current Biography* (December) 1943.

Obituary

N Y Times p32 D 28 '67

FLECK, ALEXANDER FLECK, 1ST BARON Nov. 11, 1889-Aug. 6, 1968 British industrialist; chemist; chairman of Imperial Chemical Industries, Ltd. (1953-60); president of the British Association for the Advancement of Science (1958). See *Current Biography* (April) 1956.

Obituary

N Y Times p43 Ag 7 '68

FLOREY, HOWARD WALTER FLOREY, BARON Sept. 24, 1898-Feb. 22, 1968 Australian pathologist; corecipient of 1945 Nobel Prize for work on discovery and development of penicillin; affiliated with Oxford University as teacher, researcher, and administrator since 1935. See *Current Biography* (April) 1944.

Obituary

N Y Times p30 F 23 '68

FLOREY, SIR HOWARD W(ALTER) *See* Florey, Howard Walter Florey, Baron

FRANK, LAWRENCE K(ELSO) Dec. 6, 1890-Sept. 23, 1968 Social scientist; author; leader of movement in 1920's and 1930's to establish child-study institutes around the country; popularly known for articles and books on child development, often written with his wife Mary Frank. See *Current Biography* (January) 1958.

Obituary

N Y Times p44 S 24 '68

FRANKLIN, JAY Apr. 27, 1897-Nov. 27, 1967 Author; ardent supporter of New Deal; wrote syndicated newspaper column "We the People" (1936-48); NBC radio commentator (1938-39); his over thirty books include biographies of political personalities, social commentary, novels, and mystery stories. See *Current Biography* (October) 1941.

Obituary

N Y Times p47 N 29 '67

FRY, FRANKLIN CLARK Aug. 30, 1900-June 6, 1968 Clergyman; president of the United Lutheran Church in America (1944-62); president of the Lutheran Church in America since its formation in 1962; chairman of the central committee of the World Council of Churches. See *Current Biography* (June) 1946.

Obituary

N Y Times p36 Je 7 '68

FULLER, CHARLES E(DWARD) Apr. 25, 1887-Mar. 19, 1968 Baptist minister; radio evangelist since 1920's; at his peak, in the 1940's, reached 10,000 listeners with his fundamentalist network program the *Old Fashioned Revival Hour.* See *Current Biography* (December) 1951.

Obituary

N Y Times p47 Mr 21 '68

FUNK, CASIMIR Feb. 23, 1884-Nov. 19, 1967 Polish-born biochemist; credited as the discoverer of the substances for which he coined the term "vitamins" in 1912 after isolating thiamine and niacine; research consultant for United States Vitamin Corporation; extended his research to hormones and cancer. See *Current Biography* (May) 1945.

Obituary

N Y Times p1 + N 21 '67

GAGARIN, YURI (ALEKSEYEVICH) Mar. 9, 1934-Mar. 27, 1968 Russian astronaut; became first man in space when he orbited the earth in *Vostok* spaceship on April 12, 1961; killed in a test plane flight. See *Current Biography* (October) 1961.

Obituary

N Y Times p1 + Mr 28 '68

GAMOW, GEORGE Mar. 4, 1904-Aug. 19, 1968 Russian-born physicist; author; published quantum theory of atomic nucleus (1928); taught at University of Colorado since 1956; proponent of "big bang" theory of origin of the universe; wrote over twenty books of science for the layman. See *Current Biography* (October) 1951.

Obituary

N Y Times p37 Ag 22 '68

GISH, DOROTHY Mar. 11, 1898-June 4, 1968 Actress; younger sister of Lillian Gish, who, like her, played in silent films of D.W. Griffith, including *Hearts of the World* and *Orphans of the Storm;* starred in many Broadway productions, among them *Brittle Heaven, Life With Father,* and *The Magnificent Yankee.* See *Current Biography* (August) 1944.

Obituary

N Y Times p47 Je 6 '68

GOUGH, LEWIS K(ETCHAM) Apr. 21, 1908-Nov. 13, 1967 Former national commander of the American Legion (1952-53) and active in Legion affairs since 1945; served as inheritance tax appraiser for California. See *Current Biography* (January) 1953.

Obituary

N Y Times p43 N 14 '67

GREENEBAUM, LEON C(HARLES) Dec. 30, 1907-Mar. 25, 1968 Business executive; headed Metropolitan Distributors, Inc., a trucking firm (1936-55); board chairman of Hertz (Rent-A-Car) Corporation since 1956; became director of Radio Corporation of America when it bought Hertz (1966). See *Current Biography* (January) 1962.

Obituary

N Y Times p45 Mr 26 '68

GUIÑAZÚ, ENRIQUE RUIZ *See* Ruiz, Guiñazú, E.

HAHN, OTTO Mar. 8, 1879-July 28, 1968 German nuclear chemist; awarded 1944 Nobel Prize in chemistry for discovery of nuclear fission (1938); president of the Max Planck Society for the Advancement of Science (1948-60); outspokenly opposed war and atomic weapons in his later years. See *Current Biography* (March) 1951.

Obituary

N Y Times p1 + Jl 29 '68

HANNIKAINEN, TAUNO (HEIKKI) Feb. 26, 1896-Oct. 12, 1968 Finnish conductor; noted interpreter of music of Jean Sibelius; spent the 1940's in the United States conducting leading orchestras including the Chicago Symphony; leader of the Helsinki City Symphony Orchestra since 1951. See *Current Biography* (July) 1955.

Obituary

N Y Times p84 O 13 '68

HESS, MAX (JR.) Mar. 23, 1911-Sept. 1, 1968 Business executive; inherited small family department store, Hess Brothers of Allentown, Pennsylvania, and turned it into successful and nationally known enterprise before selling it in early 1968. See *Current Biography* (October) 1961.

Obituary

N Y Times p19 S 2 '68

HOFFMAN, CLARE E. Sept. 10, 1875-Nov. 3, 1967 Former Republican United States Representative from Michigan (1934-62); received wide publicity as an isolationist before entry of United States into World War II; consistent foe of social legislation. See *Current Biography* (March) 1949.

Obituary

N Y Times p86 N 5 '67

HOLMES, JULIUS C(ECIL) Apr. 24, 1899-July 14, 1968 United States government official; army officer; aviation executive; rose to major general in U.S. Army; political adviser to General Dwight D. Eisenhower in World War II; Minister to Great Britain (1948-53) and Morocco (1955-56); special assistant to Secretary of State for NATO affairs (1956-59); Consul-general in Hong Kong (1959-61); Ambassador to Iran (1961-65). See *Current Biography* (February) 1945.

Obituary

N Y Times p39 Jl 16 '68

HOLT, HAROLD E(DWARD) Aug. 5, 1908-Dec. 17, 1967 Prime Minister of Australia since January 1966; previously filled a succession of Cabinet posts, including Treasurer (1958-66); as Prime Minister, staunchly supported President Johnson's escalation of the American military effort in Vietnam and contributed a small Aussie force to that effort; disappeared while swimming in Port Philip Bay and was presumed drowned. See *Current Biography* (October) 1966.

Obituary

N Y Times p1 + D 18 '67

INFELD, LEOPOLD Aug. 20, 1898-Jan. 16, 1968 Polish physicist; educator; author; collaborated with Albert Einstein and Max Born in pioneering work on the theory of relativity and field theory; with Einstein wrote *The Evolution of Physics* (1938); taught at the University of Toronto (1939-49); established (1950) and was director of the Institute of Theoretical Physics at Warsaw University (Poland). See *Current Biography* (July) 1963.

Obituary

N Y Times p51 Ja 17 '68

JACKSON, CHARLES (REGINALD) Apr. 6, 1903-Sept. 21, 1968 Author; wrote novels, short stories, articles, and book reviews; best known for his best-selling novel about an alcoholic's binge, *The Lost Weekend* (1944), which was made into an Academy Award-winning motion picture. See *Current Biography* (May) 1944.

Obituary

N Y Times p88 S 22 '68

JANSEN, WILLIAM Nov. 16, 1887-Feb. 22, 1968 Former superintendent of the New York City public schools (1947-58); active in the Boy Scout movement for many years. See *Current Biography* (October) 1951.

Obituary

N Y Times p30 F 23 '68

JENNINGS, B(ENJAMIN) BREWSTER June 9, 1898-Oct. 2, 1968 Oil company executive; in 1920 joined Standard Oil Company of New York, now the Mobil Oil Corporation, and rose to become chief executive officer (1944-58). See *Current Biography* (May) 1951.

Obituary

N Y Times p47 O 3 '68

JOHNSON, DANIEL Apr. 9, 1915-Sept. 25, 1968 Premier of the Province of Quebec since 1966; regarded as a moderate in Quebec politics, he supported Canadian unity while working to strengthen French-Canadian culture. See *Current Biography* (November) 1967.

Obituary

N Y Times p1 + S 27 '68

JOHNSON, ROBERT WOOD Apr. 4, 1893-Jan. 30, 1968 Manufacturer; chief executive (1932-63) of Johnson & Johnson, the surgical dressings company founded by his father and uncle; during World War II served as head of the New York Ordnance District of the U.S. Army, as chairman of the Smaller War Plants Corporation, and as vice-chairman of the War Planning Board. See *Current Biography* (November) 1943.

Obituary

N Y Times p41 Ja 31 '68

JOHNSTON, WAYNE A(NDREW) Nov. 19, 1897-Dec. 5, 1967 Illinois Central Railroad executive; joined the railroad in 1919; served as its president from 1945 to 1967. See *Current Biography* (May) 1951.

Obituary

N Y Times p51 D 6 '67

KANZLER, ERNEST C(ARLTON) May 29, 1892-Dec. 10, 1967 Industrial executive; production manager for the Ford Motor Company until 1926, when he resigned in policy dispute with Henry Ford; later became a principal adviser of Henry Ford 2d; during World War II served as director general of the War Production Board; was a director of Commercial Investment Trust Financial Corporation (1941-66). See *Current Biography* (April) 1942.

Obituary

N Y Times p47 D 12 '67

KELLER, HELEN (ADAMS) June 27, 1880-June 1, 1968 Author; humanitarian; conquered deafness and blindness to become symbol of courage and indomitable will; educated by Annie Sullivan—an experience that inspired the play and film *The Miracle Worker;* traveled extensively lecturing and raising funds to help improve conditions of the deaf and blind; counselor of American Foundation for the Blind; wrote *Helen Keller's Journal* (1938), among other autobiographical and inspirational works. See *Current Biography* (December) 1942.

Obituary

N Y Times p1 + Je 2 '68

KEMSLEY, JAMES GOMER BERRY, IST VISCOUNT May 7, 1883-Feb. 6, 1968 British newspaper publisher; with his brother William built a press empire of newspapers and periodicals; editor in chief of the *Sunday Times* (1937-59); headed Allied Newspapers, Ltd., later called Kemsley Newspapers (1937-59). See *Current Biography* (January) 1951.

Obituary

N Y Times p47 F 7 '68

KENNEDY, ROBERT F(RANCIS) Nov. 20, 1925-June 6, 1968 United States Democratic Senator from New York since 1965; assistant counsel (1953-55) and chief counsel (1955-57) with the Senate permanent subcommittee on investigations; as chief counsel of the Senate Rackets Committee (1957-59), investigated the affairs of Teamsters union leaders Dave Beck and Jimmy Hoffa; in the Presidential administration of his older brother, John F. Kennedy, served as Attorney General and as his brother's closest confidant; in his own campaign for the Presidential nomination in 1968, won major preference primaries in Indiana, Nebraska, and California before dying, like his brother, at the hands of an assassin. See *Current Biography* (February) 1958.

Obituary

N Y Times p1 + Je 6 '68

KENNEDY, WILLIAM P(ARKER) Apr. 3, 1892-May 13, 1968 Former president of the Brotherhood of Railroad Trainmen (1949-62); member of the union since 1910 and a full-time official since 1935; a principal figure in 1950-51 railroad strike controversy with President Truman. See *Current Biography* (January) 1950.

Obituary

N Y Times p47 My 15 '68

KILDAY, PAUL J(OSEPH) Mar. 29, 1900-Oct. 12, 1968 Lawyer; Democratic United States Representative from Texas (1939-61) and influential member of the Armed Services Committee; judge on the United States Court of Military Appeals since 1961. See *Current Biography* (October) 1958.

Obituary

N Y Times p84 O 13 '68

KIMBALL, ABBOTT Mar. 20, 1895-Sept. 2, 1968 President and founder of the Abbott Kimball Company, a New York advertising agency specializing in fashion accounts; president of the National Cancer Foundation, Inc., in 1947. See *Current Biography* (May) 1949.

Obituary

N Y Times p43 S 3 '68

KIMMEL, HUSBAND E(DWARD) Feb. 26, 1882-May 14, 1968 Retired Rear Admiral, United States Navy; commander of the Pacific Fleet (February-December 1941); relieved of command after Japanese surprise attack on Pearl Harbor. See *Current Biography* (January) 1942.

Obituary

N Y Times p1 + My 15 '68

KING, MARTIN LUTHER, JR. Jan. 15, 1929-Apr. 4, 1968 Baptist minister; integrationist civil rights leader dedicated to nonviolence; president of the Southern Christian Leadership Conference; awarded Nobel Peace Prize (1964); advanced the cause of equal rights for Negroes by the demonstrations he led, beginning with the Montgomery, Alabama bus boycott in 1956 and including the 1965 voter registration drive in Selma, Alabama; was dominant figure in the massive 1963 March on Washington, D.C.; was assassinated in Memphis, Tennessee. See *Current Biography* (May) 1965.

Obituary

N Y Times p1 + Ap 5 '68

KLINE, ALLAN B(LAIR) Nov. 10, 1895-June 14, 1968 Organization official; farmer; president of American Farm Bureau Federation (1947-54), representing some 1,250,000 farmers; served on delegations to international conferences and on government committees; opposed system of high-level farm price supports. See *Current Biography* (March) 1948.

Obituary

N Y Times p68 Je 16 '68

KOSSAK (-SZCZUCKA), ZOFIA 1890-Apr. 9, 1968 Polish author; best known for her historical novels, especially *Blessed Are the Meek* (1944), about St. Francis of Assisi. See *Current Biography* (June) 1944.

Obituary

N Y Times p43 Ap 10 '68

LAHR, BERT Aug. 13, 1895-Dec. 4, 1967 Comic actor; became a burlesque comedian in 1913; later carried the role of the vulgar buffoon to Broadway and Hollywood, making of it a high art; ranged in his characterizations from the Cowardly Lion in the film *The Wizard of Oz* to a hobo in Samuel Beckett's play *Waiting for Godot.* See *Current Biography* (January) 1952.

Obituary

N Y Times p1 + D 5 '67

LANDAU, LEV (DAVIDOVICH) Jan. 22, 1908-Apr. 1, 1968 Russian physicist; won Nobel Prize (1962) for his mathematical equations explaining the behavior of helium at low temperatures; contributed to the development of Russia's atomic bomb and artificial earth satellites; coauthor with Yevgeny M. Lifshitz of a classic series of monographs on modern theoretical physics; technically dead of injuries suffered in automobile accident in 1962, was revived to live six more years, but without full use of his faculties. See *Current Biography* (July) 1963.

Obituary

N Y Times p1+ Ap 3 '68

LARRICK, GEORGE P(OTTER) Nov. 19, 1901-Aug. 11, 1968 Retired United States government official; joined the Food and Drug Administration in 1923; served as Commissioner (1954-65). See *Current Biography* (June) 1965.

Obituary

N Y Times p39 Ag 13 '68

LAYCOCK, SIR R(OBERT) E(DWARD) Apr. 18, 1907-Mar. 10, 1968 Retired British Army major general; headed British commandos during World War II; led daring raid on Field Marshal Rommel's headquarters in Sidi Raffa, Egypt; Governor and commander in chief of Malta (1954-59). See *Current Biography* (May) 1944.

Obituary

N Y Times p41 Mr 11 '68

LEV, RAY May 8, 1912-May 20, 1968 Pianist; as soloist or in concert with leading symphony orchestras and ensembles toured extensively in United States, Canada, and Europe; recently taught at Tokyo University of Arts and Music; known for her extensive repertoire and premières of new works. See *Current Biography* (January) 1949.

Obituary

N Y Times p47 My 21 '68

LICHTENBERGER, ARTHUR (CARL), BISHOP Jan. 8, 1900-Sept. 2, 1968 Retired Presiding Bishop of the Episcopal Church of the United States (1958-64); known as a theological moderate; strongly supported civil rights activities within the Episcopal Church. See *Current Biography* (April) 1961.

Obituary

N Y Times p46 S 4 '68

LIGHTNER, MILTON C(LARKSON) Apr. 11, 1890-Mar. 25, 1968 Industrialist; president and chairman of the National Association of Manufacturers (1958-59); headed Singer Company, Inc., sewing machine makers, from 1949 to 1961. See *Current Biography* (November) 1958.

Obituary

N Y Times p45 Mr 26 '68

LINDSAY, HOWARD Mar. 29, 1889-Feb. 11, 1968 Playwright; actor; producer; with Russel Crouse wrote musicals and comedies including *Life With Father* (1939), Pulitzer Prize-winning *State of the Union* (1946), *Call Me Madam* (1950), *The Sound of Music* (1959), and *Mr. President* (1962); produced *Arsenic and Old Lace* (1941) with Crouse; starred, as Clarence Day, in *Life With Father* during its seven-year Broadway run. See *Current Biography* (April) 1942.

Obituary

N Y Times p1+ F 12 '68

LITCHFIELD, EDWARD H(AROLD) Apr. 12, 1914-Mar. 9, 1968 Businessman; educator; civil affairs director for United States military government in Germany (1947-49); chancellor of University of Pittsburgh (1954-65); headed Smith-Corona Marchant Corporation of New York. See *Current Biography* (November) 1953.

Obituary

N Y Times p29 Mr 10 '68

LOUW, ERIC H(ENDRIK) Nov. 21, 1890-June 24, 1968 Minister of External Affairs for South Africa (1956-63); fervent supporter and propagandizer for apartheid; censured by the United Nations General Assembly in 1961 for a speech he made there extolling South Africa's racial policy. See *Current Biography* (March) 1962.

Obituary

N Y Times p37 Je 24 '68

LUCAS, SCOTT W(IKE) Feb. 19, 1892-Feb. 22, 1968 Former United States Senator from Illinois (1939-50); United States Representative (1935-38); Senate Democratic party whip (1943-49); Senate majority leader (1949-50); mentioned as Vice-Presidential candidate in 1940 and 1944. See *Current Biography* (December) 1947.

Obituary

N Y Times p33 F 23 '68

McLEAN, ALICE T(HROCKMORTON) Mar. 8, 1889-Oct. 25, 1968 Founded the American Women's Voluntary Services in 1940 to mobilize women for civilian defense during wartime. See *Current Biography* (July) 1945.

Obituary

N Y Times p82 O 27 '68

MANEY, RICHARD (SYLVESTER) June 11, 1891-June 30, 1968 Theatrical publicist; press agent for over 300 Broadway plays and musicals, including such hits as *The Front Page* (1928), *The Little Foxes* (1939), *The Corn Is Green* (1941), *Arsenic and Old Lace* (1941), *My Fair Lady* (1956), and *Camelot* (1960); noted for his irreverent publicity material. See *Current Biography* (July) 1964.

Obituary

N Y Times p27 Jl 2 '68

MARTIN, JOSEPH W(ILLIAM), JR. Nov. 3, 1884-Mar. 6, 1968 Former United States Representative from Massachusetts (1925-66); led House Republicans (1939-59) as minority leader and as Speaker (1946-48, 1952-54); chaired Republican National Conventions from 1940 to 1956; publisher of North Attleboro (Massachusetts) Evening Chronicle. See *Current Biography* (May) 1948.

Obituary

N Y Times p1+ Mr 7 '68

MASSEY, VINCENT Feb. 20, 1887-Dec. 30, 1967 Canadian statesman; Canada's first Minister to Washington (1926-30); Canadian High Commissioner in the United Kingdom (1936-46); Chancellor of the University of Toronto (1947-52); Governor General of Canada (1952-59). See *Current Biography* (October) 1951.

Obituary

N Y Times p44 D 31 '67

MAYO, CHARLES W(ILLIAM) July 28, 1898-July 28, 1968 Surgeon; senior surgeon and member of the board of governors of the Mayo Clinic, of which his father was cofounder, until 1963; professor of surgery at Mayo Foundation, a graduate department of the University of Minnesota, for many years; alternate delegate to the United Nations General Assembly (1953). See *Current Biography* (November) 1954.

Obituary

N Y Times p1+ Jl 29 '68

MEITNER, LISE Nov. 7, 1878-Oct. 27, 1968 Austrian-born physicist; with Otto Hahn and Fritz Strassman received 1966 Enrico Fermi Award for her contribution to the discovery of nuclear fission in 1938; after fleeing Nazi Germany in 1938, worked in Stockholm at the Nobel Institute and the Atomic Energy Laboratory (1938-58). See *Current Biography* (September) 1945.

Obituary

N Y Times p1+ O 28 '68

MILLER, EDWARD G(ODFREY), JR. Sept. 27, 1911-Apr. 15, 1968 United States government official; lawyer; Assistant Secretary of State for Inter-American Affairs (1949-52); encouraged economic cooperation between the United States and Latin American countries. See *Current Biography* (June) 1951.

Obituary

N Y Times p47 Ap 16 '68

MILLER, MAX Feb. 9, 1901-Dec. 27, 1967 Journalist; wrote reports of his travels and other experiences in a simple style and with a clear, definite world view that occasionally lapsed from philosophy into sentimentality; best known for *I Cover the Waterfront* (1932), a collection of sketches of life along the San Diego docks. See *Current Biography* (May) 1940.

Obituary

N Y Times p32 D 28 '67

MORGAN, THOMAS A(LFRED) Sept. 27, 1887-Oct. 29, 1967 Industrialist; chief executive of Sperry Corporation (1933-52), a major supplier of equipment for World War II; formerly vice-president of Eastern Air Transport and president of North American Aviation, Inc., and of Curtiss-Wright Corporation. See *Current Biography* (March) 1950.

Obituary

N Y Times p45 O 30 '67

MOSHER, IRA Nov. 15, 1887-Mar. 9, 1968 Industrialist; former president (1945) and chairman (1946) of the National Association of Manufacturers; as a spokesman for industry was sympathetic to labor and supported guaranteed annual wage; headed Russell Harrington Cutlery Company (Southbridge, Massachusetts) since 1936. See *Current Biography* (February) 1945.

Obituary

N Y Times p92 Mr 10 '68

MOUTET, MARIUS Apr. 18, 1876-Oct. 29, 1968 French senator; Socialist deputy to the National Assembly (1914-40); Minister of Colonies (1936-38); Minister for France Overseas after World War II. See *Current Biography* (July) 1947.

Obituary

N Y Times p47 O 30 '68

MUNCH, CHARLES Sept. 26, 1891-Nov. 6, 1968 French musician; noted for his elegant interpretation of French music and his ear for orchestral color; founder and conductor of the Paris Philharmonic (1935-38); led the Conservatory Orchestra of Paris during World War II; conductor and music director of the Boston Symphony Orchestra (1949-62). See *Current Biography* (December) 1947.

Obituary

N Y Times p50 N 7 '68

MÜNNICH, FERENC 1886-Nov. 29, 1967 Hungarian Communist leader; member of the Central Committee and Politburo of the Socialist Workers' party; Premier of Hungary (1958-61); Minister of State (1961-65). See *Current Biography* (May) 1959.

Obituary

N Y Times p47 N 30 '67

MUSMANNO, MICHAEL A(NGELO) 1897-Oct. 12, 1968 Lawyer; judge; author; defended Sacco and Vanzetti (1927); championed the rights of coal miners as a member of the Pennsylvania House of Representatives (1928-32); sat on the Pennsylvania Court of Commons Pleas (1934-51); a judge at the Nuremberg trials; Justice of the Pennsylvania Supreme Court since 1951; wrote *Ten Days to Die*, *Columbus WAS First*, and many other books. See *Current Biography* (June) 1967.

Obituary

N Y Times p87 O 13 '68

NASH, SIR WALTER Feb. 12, 1882-June 4, 1968 New Zealand statesman; Labour party leader; as Minister of Finance (1935-49), guided through Parliament legislation that established New Zealand's welfare-state system; Prime Minister (1957-60). See *Current Biography* (March) 1958.

Obituary

N Y Times p47 Je 5 '68

NEWMAN, BERNARD (CHARLES) May 8, 1897-Feb. 19, 1968 British author; lecturer; wrote over 125 books including travel accounts, political studies, and mystery and spy novels; his 1935 best seller *Spy* recounted his experiences as a British spy during World War I. See *Current Biography* (April) 1959.

Obituary

N Y Times p44 F 20 '68

NICOLSON, SIR HAROLD (GEORGE) Nov. 21, 1886-May 1, 1968 British writer; lecturer; diplomat; statesman; Member of Parliament (1935-1945); Governor of the B.B.C. (1941-46); biographer of Byron, Tennyson, and other poets; kept a detailed diary of historical as well as personal interest, of which two volumes have been published (1966, 1967). See *Current Biography* (May) 1967.

Obituary

N Y Times p47 My 2 '68

NORDHOFF, HEINZ Jan. 6, 1889-Apr. 12, 1968 German industrialist; engineer; became president in 1948 of the Volkswagen Company, which he helped to make the world's largest exporter of automobiles and one of its largest producers. See *Current Biography* (November) 1956.

Obituary

N Y Times p25 Ap 13 '68

NYE, SIR ARCHIBALD E(DWARD) May 7, 1896-Nov. 13, 1967 Retired Lieutenant General in the British Army; deputy chief of the Imperial General Staff during World War II; subsequently Governor of Madras (India), High Commissioner to India, and High Commissioner to Canada. See *Current Biography* (February)1942.

Obituary

N Y Times p47 N 15 '67

O'CONNOR, EDWIN (GREENE) July 29, 1918-Mar. 23, 1968 Author; described Irish-American middle class in his novels *The Last Hurrah* (1956), which was made into a movie in 1958, and *The Edge of Sadness* (1961), which won the Pulitzer Prize for fiction. See *Current Biography* (November) 1963.

Obituary

N Y Times p92 Mr 24 '68

PADDLEFORD, CLEMENTINE (HASKIN) Sept. 27, 1900-Nov. 13, 1967 Food editor; wrote widely circulated columns of considerable literary interest for the New York *Herald Tribune* (1936-66) and *This Week* (1940-67) and many articles on food for other publications. See *Current Biography* (February) 1958.

Obituary

N Y Times p47 N 14 '67

PAPANDREOU, GEORGE (ANDREAS) Feb. 13, 1888-Nov. 1, 1968 Greek political leader; carried out sweeping reforms as Minister of Education (1929-32); organized Democratio Socialist Party (1935) and Center Union Party (1961); Premier in 1944 and in 1945 (in exile), and 1963-65; antiroyalist and opponent of authoritarian governments, including current military regime. See *Current Biography* (December) 1944.

Obituary

N Y Times p47 N 1 '68

PARRAN, THOMAS Sept. 28, 1892-Feb. 15, 1968 Physician; public health leader; New York State Health Commissioner (1930-36); Surgeon General of the United States Public Health Service (1936-48); established Graduate School of Public Health in 1948 at the University of Pittsburgh and was its dean until 1958; a founder of the World Health Organization and the National Institutes of Health. See *Current Biography* (August) 1940.

Obituary

N Y Times p1 + F 17 '68

PHILLIPS, WILLIAM May 30, 1878-Feb. 23, 1968 Career diplomat; between 1920 and 1944 served as top United States envoy to the Netherlands, Luxembourg, Belgium, Canada, Italy, and India; as Ambassador to Italy (1936-40) tried to dissuade Mussolini from entering World War II; appointed Under Secretary of State by Presidents Wilson and Roosevelt. See *Current Biography* (July) 1940.

Obituary

N Y Times p27 F 24 '68

PHOLIEN, JOSEPH Dec. 28, 1884-Jan. 4, 1968 Former Premier of Belgium (1950-52); Senator (1936-61); helped found the Social Christians (P.S.C.), the dominant postwar Belgian political party. See *Current Biography* (February) 1951.

Obituary

NY Times p35 Ja 5 '68

PICKERILL, ELMO N(EALE) May 24, 1885-Jan. 14, 1968 Pioneer aviator and radio technician; made first radio transmission from an airplane (1910); received first government license to operate a wireless (1911); as an employee of RCA (1920-50) flew in aviation exhibitions and helped develop radio and commercial television. See *Current Biography* (March) 1966.

Obituary

N Y Times p47 Ja 15 '68

PLA Y DENIEL, ENRIQUE, CARDINAL Dec. 19, 1876-July 5, 1968 Roman Catholic primate of Spain; close ally of Generalissimo Francisco Franco during Spanish Civil War (1936-39); Bishop of Avila (1918-35); Bishop of Salamanca (1935-42); became Archbishop of Toledo in 1942; proclaimed Cardinal in 1946. See *Current Biography* (February) 1955.

Obituary

N Y Times p21 Jl 6 '68

POLING, DANIEL (ALFRED) Nov. 30, 1884-Feb. 7, 1968 Protestant clergyman; active in conservative political and social causes; Prohibition candidate for governor of Ohio (1912); conducted popular NBC radio program during 1920's; editor of the *Christian Herald* (1925-65); his books include *A Preacher Looks at War* (1943); headed several Christian philanthropic organizations. See *Current Biography* (November) 1943.

Obituary

N Y Times p1+ F 8 '68

POLITIS, ATHANASE G(EORGE) Mar. 24, 1893-Apr. 4, 1968 Greek diplomat; historian; Ambassador to the U.S.S.R. (1941-47); Ambassador to the United States (1950-54); also represented his country at United Nations regional conferences. See *Current Biography* (September) 1950.

Obituary

N Y Times p39 Ap 6 '68

POOL, JOE (RICHARD) Feb. 18, 1911-July 14, 1968 United States Democratic Representative from Texas since 1962; lawyer; member of House Un-American Activities Committee; conducted subcommittee investigations of New Left opponents of United States involvement in Vietnam (1966); proposed penalties for persons aiding forces engaged in hostilities with the United States. See *Current Biography* (March) 1967.

Obituary

N Y Times p31 Jl 15 '68

QUASIMODO, SALVATORE Aug. 20, 1901-June 14, 1968 Italian poet; won Nobel Prize for literature (1959) for his lyric poems expressing the horrors of war in such collections as *Il falso e vero verde* and *La terra impareggiabile;* translated many classics into Italian, including Virgil's *Georgics* and Shakespeare's plays. See *Current Biography* (March) 1960.

Obituary

N Y Times p35 Je 15 '68

READ, SIR HERBERT (EDWARD) Dec. 4, 1893-June 12, 1968 British critic of art, literature, and modern culture; outlined an aesthetic philosophy for the industrial age; early champion of abstract art and surrealism; anarchist and pacifist in political thought; published some poetry and many volumes of essays. See *Current Biography* (March) 1962.

Obituary

N Y Times p47 Je 13 '68

REED, RALPH T(HOMAS) July 6, 1890-Jan. 21, 1968 Business executive; joined American Express Company in 1919 and was its president (1944-60) and its executive chairman (1960-65); promoted post-World War II tourist boom in Europe. See *Current Biography* (April) 1951.

Obituary

N Y Times p43 Ja 23 '68

REID, IRA DE A(UGUSTINE) July 2, 1901-Aug. 15, 1968 Sociologist; educator; author; first Negro to be named a full-time professor at New York University (1946-47); chairman of department of sociology and anthropology at Haverford College (1947-66); wrote books on Negro immigration and labor. See *Current Biography* (July) 1946.

Obituary

N Y Times p27 Ag 17 '68

RENNEBOHM, OSCAR May 25, 1889-Oct. 15, 1968; Former Republican Governor of Wisconsin (1947-51); pharmacist; established the Rennebohm Drug Store chain in Madison, Wisconsin. See *Current Biography* (July) 1950.

Obituary

N Y Times p47 O 16 '68

RICHTER, CONRAD (MICHAEL) Oct. 13, 1890-Oct. 30, 1968 Author; wrote many short stories and novels about American folk tradition and frontier days; won a Pulitzer Prize (1951) for *The Town,* the last volume of a trilogy which included *The Trees,* and *The Fields;* received the National Book Award for *The Waters of Kronos* (1960). See *Current Biography* (June) 1951.

Obituary

N Y Times p47 O 31 '68

ROBERTSON, NORMAN A(LEXANDER) Mar. 4, 1904-July 16, 1968 Canadian diplomat; Under Secretary of State for External Affairs (1941-46, 1958-64); High Commissioner for Canada in United Kingdom (1946-49, 1952-57); Ambassador to United States (1957-58); director of Graduate School of International Affairs, Carlton University, since 1965. See *Current Biography* (December) 1957.

Obituary

N Y Times p33 Jl 18 '68

ROKOSSOVSKY, KONSTANTIN Dec. 21, 1896(?)-Aug. 3, 1968 Marshal of the Soviet army; during World War II commanded Russian troops to victory at battles of Stalingrad and Moscow; of Polish ancestry, was sent by Stalin to Poland to serve as Defense Minister (1949-56). See *Current Biography* (January) 1944.

Obituary

N Y Times p39 Ag 5 '68

RUIZ GUIÑAZÚ, ENRIQUE Oct. 14, 1884(?)-Nov. 13, 1967 Former Foreign Minister of Argentina during early 1940's until ousted by Juan Perón's military government; while in office kept Argentina neutral in World War II. See *Current Biography* (April) 1942.

Obituary

N Y Times p47 N 15 '67

ST. DENIS, RUTH Jan. 20, 1878-July 21, 1968 Dancer; choreographer; a founder of American modern dance; brought new spirit of freedom and creativity to dance with her eclectic style, derived primarily from Oriental dance; with husband Ted Shawn founded Denishawn School and dance troupe (1915), the training ground for leading twentieth-century choreographers. See *Current Biography* (October) 1949.

Obituary

N Y Times p1 + Jl 22 '68

SARGENT, SIR (HAROLD) MALCOLM (WATTS) Apr. 29, 1895-Oct. 3, 1967 British conductor of symphony orchestras and choral groups; called "ambassador of music" because of his tours of the United States, Canada, Australia, and European countries. See *Current Biography* (December) 1945.

Obituary

N Y Times p47 O 4 '67

SAVAGE, JOHN LUCIAN Dec. 25, 1879-Dec. 28, 1967 Chief design engineer for the United States Bureau of Reclamation (1924-45); designed the Boulder, Grand Coulee, and Shasta dams, among others; in the years following World War II, served as consultant on hydraulic projects to a score of governments around the world. See *Current Biography* (April) 1943.

Obituary

N Y Times p27 D 30 '67

SCHEIBERLING, EDWARD N(ICHOLAS) Dec. 2, 1888-Sept. 10, 1967 Lawyer; active in American Legion since 1919 and former national commander (1944-46). See *Current Biography* (December) 1944.

Obituary

N Y Times p45 S 11 '67

SCHICK, BELA July 16, 1877-Dec. 6, 1967 Pediatrician; in 1913, in Vienna, Austria, perfected the Schick test for diphtheria, which made possible selective immunization against the disease; on the staff of Mount Sinai Hospital in New York City since 1923. See *Current Biography* (July) 1944.

Obituary

N Y Times p1 + D 7 '67

SCHNEIRLA, T(HEODORE) C(HRISTIAN) July 23, 1902-Aug. 20, 1968 Animal psychologist; curator of the department of animal behavior of the American Museum of Natural History (New York) since 1947; authority on army ants. See *Current Biography* (December) 1955.

Obituary

N Y Times p42 Ag 21 '68

SCOGGIN, MARGARET C(LARA) Apr. 14, 1905-July 11, 1968 Librarian; staff member of New York Public Library (1926-67); organizer and first librarian of Nathan Straus Branch Library for Children and Young Adults; coordinator of young adult services of New York Public Library; editor of anthologies for teen-age readers; author of articles and reviews. See *Current Biography* (July) 1952.

Obituary

N Y Times p27 Jl 13 '68

SINNOTT, EDMUND W(ARE) Feb. 5, 1888-Jan. 6, 1968 Botanist; educator; botany professor at Yale University since 1940 and dean of the Graduate School (1950-56); president of the American Association for the Advancement of Science (1948-49); researched extensively in plant genetics. See *Current Biography* (October) 1948.

Obituary

N Y Times p84 Ja 7 '68

SOKOLOVSKY, VASSILY D(ANILOVICH) July 20, 1897-May 10, 1968 Russian military leader; Red Army commander on the Western Front during World War II; as head of Soviet military government of East Germany (1946-49), supervised Berlin blockade (1948-49); chief of staff of Soviet armed forces (1953-60). See *Current Biography* (September) 1953.

Obituary

N Y Times p25 My 11 '68

SOROKIN, PITIRIM A(LEXANDROVITCH) Jan. 21, 1889-Feb. 10, 1968 Russian-born sociologist; professor at Harvard (1930-55) and first chairman of sociology department; student of cultural change and social systems; advocated man's development of "creative altruism" to prevent the breakdown of Western civilization. See *Current Biography* (July) 1942.

Obituary

N Y Times p92 F 11 '68

SPELLMAN, FRANCIS (JOSEPH), CARDINAL May 4, 1889-Dec. 2, 1967 Roman Catholic prelate; was appointed Archbishop of New York in 1936 by Pope Pius XII, who created him a Cardinal in 1946; served also as vicar general for Roman Catholics in the United States Armed Forces (since 1939); was known as an influential fund-raiser as well as a spiritual leader of simplicity and wide personal sympathies. See *Current Biography* (April) 1947.

Obituary

N Y Times p1 + D 3 '67

SPENCE, BRENT Dec. 24, 1874-Sept. 18, 1967 Former United States Representative from Kentucky (1931-62); strong supporter of the New Deal; chaired the House Committee on Banking and Currency almost continuously since 1943. See *Current Biography* (September) 1952.

Obituary

N Y Times p47 S 19 '67

TONE, FRANCHOT Feb. 27, 1905-Sept. 18, 1968 Actor; frequently cast by Hollywood during the 1930's and 1940's as rich, young café society sophisticate; starred in 1940 Broadway production of Ernest Hemingway's *The Fifth Column;* played the President who dies in office in film *Advise and Consent* (1962). See *Current Biography* (May) 1940.

Obituary

N Y Times p58 S 19 '68

TRUSSELL, C(HARLES) P(RESCOTT) Aug. 3, 1892-Oct 2, 1968 Journalist; reporter, city editor, and then Washington correspondent of the Baltimore *Sun* (1917-41); member of the Washington bureau of the New York *Times* (1941-64); Pulitzer Prize winner (1949). See *Current Biography* (July) 1949.

Obituary

N Y Times p47 O 3 '68

UNWIN, SIR STANLEY Dec. 19, 1884-Oct. 13, 1968 British publisher; author; headed the publishing firm George Allen and Unwin, Ltd.; wrote books, including *The Truth About Publishing* (1926); president of the International Publishers Association (1936-38; 1946-54). See *Current Biography* (March) 1949.

Obituary

N Y Times p47 O 15 '68

VAN PAASSEN, PIERRE Feb. 7, 1895-Jan. 8, 1968 Dutch-born American author; journalist; foreign correspondent; Unitarian minister; passionately opposed Fascism and advocated Jewish statehood in newspaper columns and books including the 1939 best seller *Days of Our Years.* See *Current Biography* (October) 1942.

Obituary

N Y Times p43 Ja 9 '68

VIAN, SIR PHILIP (LOUIS) 1894-May 27, 1968 Admiral of the British Navy; earned the nickname "Vian of the Cossack" for his rescue of 299 British sailors from a German prison ship early in World War II; commanded British assault forces on D-Day; created an Admiral of the Fleet for life in 1952. See *Current Biography* (August) 1944.

Obituary

N Y Times p39 My 29 '68

VOGT, WILLIAM May 15, 1902-July 11, 1968 Organization official; ecologist; ornithologist; chief of conservation section of Pan American Union (1943-50); national director of Planned Parenthood Federation (1951-61); author of best-selling *Road to Survival* (1948); received Albert and Mary Lasker Foundation award in Planned Parenthood (1951). See *Current Biography* (March) 1953.

Obituary

N Y Times p31 Jl 12 '68

VORIS, JOHN RALPH June 6, 1880-Jan. 16, 1968 Presbyterian minister; organized Save the Children Federation (1932) to help impoverished Appalachian children during the Depression; headed federation as it expanded its services around the world; president emeritus in later years. See *Current Biography* (December) 1948.

Obituary

N Y Times p39 Ja 18 '68

VORYS, JOHN M(ARTIN) June 16, 1896-Aug. 25, 1968 Congressman from Ohio (1938-58); as the ranking Republican member of the House Foreign Affairs Committee during the 1950's exerted powerful influence in trimming foreign aid expenditures; a leading supporter of Senator Taft for 1952 Republican Presidential nomination. See *Current Biography* (September) 1950.

Obituary

N Y Times p41 Ag 27 '68

WALKER, NORMA FORD Sept. 3, 1893-Aug. 9, 1968 Canadian geneticist; professor emeritus at University of Toronto; former director of the department of genetics at the Hospital for Sick Children in Toronto; developed a method for early diagnosis of mongolism in children. See *Current Biography* (October) 1957.

Obituary

Toronto Globe & Mail p13 Ag 12 '68

WALLACE, LURLEEN B(URNS) Sept. 19, 1926-May 7, 1968 Governor of Alabama; elected to office (1966) to continue the administration of her husband, George C. Wallace, who was forbidden by Alabama law to succeed himself. See *Current Biography* (September) 1967.

Obituary

N Y Times p1+ My 7 '68

WARING, J(ULIUS) WATIES July 27, 1880-Jan. 11, 1968 United States District Court Judge (1942-52); supported legal action to improve the status of Negroes; his 1947 South Carolina ruling that Negroes must be permitted to vote in the Democratic party primary was a landmark in civil rights movement. See *Current Biography* (December) 1948.

Obituary

N Y Times p27 Ja 12 '68

WARNER, ALBERT July 23, 1884-Nov. 26, 1967 Motion-picture producer; with his three brothers founded Warner Brothers Pictures, Inc. (1923), industry leaders in introducing sound pictures and television production; vice-president and treasurer until 1956 and board director (1956-66). See *Current Biography* (January) 1945.

Obituary

N Y Times p47 N 27 '67

WATERMAN, ALAN T(OWER) June 4, 1892-Nov. 30, 1967 Physicist; taught at Yale University (1919-42) before going into government service; directed the National Science Foundation (1951-63). See *Current Biography* (June) 1951.

Obituary

N Y Times p39 D 2 '67

WEST, LEVON Feb. 3, 1900-Apr. 25, 1968 Pioneer in color photography and author of books on the techniques of photography; was also noted for his etchings, especially those of Western scenes; known professionally as Ivan Dmitri. See *Current Biography* (February) 1948.

Obituary

N Y Times p47 Ap 26 '68

WHITEMAN, PAUL Mar. 28, 1891-Dec. 29, 1967 Bandleader; known as "the King of Jazz"; foremost popularizer of jazz in the 1920's and 1930's; maintained a sizable following into the 1950's; helped to develop a school of musical composition in the jazz idiom; associated in the public mind with George Gershwin's *Rhapsody in Blue,* which he commissioned. See *Current Biography* (August) 1945.

Obituary

N Y Times p1 + D 30 '67

WILEY, ALEXANDER May 26, 1884-Oct. 26, 1967 United States Republican Senator from Wisconsin (1939-63); served on the Judiciary Committee and the Foreign Relations Committee. See *Current Biography* (April) 1947.

Obituary

N Y Times p45 O 27 '67

WOLFIT, SIR DONALD Apr. 20, 1902-Feb. 17, 1968 British actor; theatrical manager; noted for classical roles, especially Shakespearean; managed a touring company (1937-52) that defied the German blitz by giving noon performances at London's Strand Theatre during the Battle of Britain. See *Current Biography* (March) 1965.

Obituary

N Y Times p80 F 18 '68

WOOD, JOHN S(TEPHENS) Feb. 8, 1885-Sept. 12, 1968 Former Democratic Congressman from Georgia (1931-35; 1944-52); chairman of the House Committee on Un-American Activities (1945-47; 1949-52); conducted 1952 hearings on "Communist infiltration" in Hollywood movie industry. See *Current Biography* (July) 1949.

Obituary

N Y Times p31 S 14 '68

YOSHIDA, SHIGERU Sept. 22, 1878-Oct. 20, 1967 Japanese statesman; served in various diplomatic posts before World War II; first postwar Foreign Minister; Premier (1946-47, 1948-54); cooperated with Allied occupation forces under General Douglas MacArthur; helped to establish democratic institutions and restore economic prosperity. See *Current Biography* (September) 1946.

Obituary

N Y Times p31 O 21 '67

ZADKINE, OSSIP (JOSELYN) July 14, 1890-Nov. 25, 1967 Russian-born French sculptor; one of the artists working in Paris during the early decades of the twentieth century who redirected art toward experimental forms; his sculpture frequently compared to Picasso's painting because of its cubistic forms. See *Current Biography* (March) 1957.

Obituary

N Y Times p85 N 26 '67

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Who is Who in Music (1951)
Who's Who, 1968-69
Who's Who in Advertising (1963)
Who's Who in America, 1968-69
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Who's Who in World Jewry (1965)
Who's Who Israel, 1966-67
Who's Who of American Women, 1968-69
Who's Who of Southern Africa, 1967
Who's Who of Rhodesia, Mauritius, Central and East Africa, 1965
Wie is Dat? (1956)
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World Biography (1954)
World Diplomatic Directory, 1951
World Who's Who in Commerce and Industry, 1966-67
World Who's Who in Science (1968)

PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
After Dark—After Dark
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, The Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Book-of-the-Month Club N—Book-of-the-Month Club News
Book W—Book Week
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Cent—Christian Century
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Guardian—Guardian (formerly Manchester Guardian)
Gen Army—Generals of the Army and the Air Force and Admirals of the Navy (discontinued)
Good H—Good Housekeeping
Harper—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life
London Observer—London Observer
Look—Look

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
Mus Am—Musical America
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune (discontinued)
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (discontinued)
N Y Post—New York Post
N Y Rev of Books—New York Review of Books
N Y Sunday News—New York Sunday News
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (discontinued)
N Y World Journal Tribune—New York World Journal Tribune (discontinued)
Nat Geog Mag—National Geographic Magazine

Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statesm—New Statesman
New York—New York Magazine
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

Pol Sci Q—Political Science Quarterly
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter (discontinued)

Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporating Sci Mo)
Show—Show (discontinued)
Show Bsns Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sport—Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts (discontinued)
This Week—This Week Magazine
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Travel—Travel

U N Rev—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U.S. News & World Report

Variety—Variety
Village Voice—Village Voice
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Wall St J—Wall Street Journal
Washington (D.C.) Post—Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

CLASSIFICATION BY PROFESSION—1968

ADVERTISING
Valenti, Jack

AGRICULTURE
Aspinall, Wayne

ARCHITECTURE
Safdie, Moshe
Warnecke, John Carl

ART
Cuevas, José Luis
Geisel, Theodor Seuss
Marisol
Scott, Peter Markham
Sendak, Maurice
Simon, Norton
Warhol, Andy
Wilson, Peter

ASTRONAUTICS
Parks, Robert J.
Yegorov, Boris

AVIATION
Bull, Odd
Johnson, Clarence L.

BUSINESS
Ash, Roy L.
Barr, Joseph W.
Brimmer, Andrew
Burnham, Donald C.
Chandler, Otis
Gernreich, Rudi
Hefner, Hugh
Laeri, J. Howard
Luce, Charles F.
Quant, Mary
Romnes, H. I.
Scheuer, James H.
Simon, Norton
Springer, Axel
Trapp, Maria Augusta
Trowbridge, Alexander B.
Wilson, Peter

DANCE
Ailey, Alvin
Antonio
Limón, José
Louis, Murray
Macdonald, Brian
Nikolais, Alwin
Wilde, Patricia

DIPLOMACY
Ackley, Gardner
Asturias, Miguel Angel
Attwood, William
Bull, Odd
Symington, James W.

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Boorstin, Daniel J.
Cohen, Wilbur J.
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Ellison, Ralph
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Heyns, Roger W.
Hynek, J. Allen
Langer, William L.
Lewis, Oscar
Liberman, Evseĭ
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Louis, Murray
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Moos, Malcolm C.
Moynihan, Daniel Patrick
Neustadt, Richard E.
Nevins, Allan
Pei, Mario
Penfield, Wilder
Ravdin, I.S.
Ray, Gordon N.
Sinsheimer, Robert L.
Wilde, Patricia
Wright, Irving S.
Wright, Jane C.

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Johnson, Clarence L.
Parks, Robert J.

FASHION
Gernreich, Rudi
Quant, Mary
Twiggy

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Brimmer, Andrew
Callaghan, James
Herrera, Felipe
Laeri, J. Howard

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Dubcek, Alexander
Gorton, John G.
Grechko, Andrei A.
Herrera, Felipe
Jaipur, Maharani of
LaMarsh, Judy
Michener, Roland
Mitterrand, François
O'Neill, Terence
Onganía, Juan Carlos
Pickersgill, J.W.
Pindling, Lynden Oscar
Robichaud, Louis J.
Robles, Marco A.
Suzman, Helen
Taufa'ahau Tupov IV
Thieu, Nguyen Van
Trudeau, Pierre Elliott

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Ackley, Gardner
Agnew, Spiro T.
Aspinall, Wayne
Attwood, William
Ball, Robert M.
Barr, Joseph W.
Brimmer, Andrew
Cavanagh, Jerome P.
Clifford, Clark
Cohen, Wilbur J.
Dixon, Paul Rand
Furness, Betty
Goddard, James L.
Goodell, Charles E.
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Harris, Fred R.
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Johnson, Nicholas
Luce, Charles F.
Mink, Patsy T.
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Muskie, Edmund S.
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Perkins, Carl D.
Scheuer, James H.
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Symington, James W.
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Valenti, Jack
Washington, Walter E.

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Luce, Charles F.
Nader, Ralph
Romnes, H. I.
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Dixon, Paul Rand
Goodell, Charles E.
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Pindling, Lynden Oscar
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Sendak, Maurice
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Goddard, James L.
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Moore, George E.
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Rouse, Milford O.
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Harris, Barbara
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Abbas, Ferhat Mar 61
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Auerbach-Levy, William obit Sep 64
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Weis, Mrs. Charles W(illiam) Jr. obit Jun 63
Weis, Jessica McCullough See Weis, Mrs. C. W., Jr. obit Jun 63
Weiss, Peter Apr 68
Welch, Leo D(ewey) Dec 63
Welles, (George) Orson Feb 65
Welles, Sumner obit Nov 61
Wells, Herman B Apr 66
Wells, Mary (Georgene) Jan 67
Welsh, Edward C(risty) Jan 67
Welsh, Matthew E(mpson) Jun 62
Wenner-Gren, Axel (Leonard) obit Jan 62
Werner, Oskar Jun 66
Wesker, Arnold Feb 62
West, Levon obit Jun 68
West, Mae Nov 67
West, Morris L(anglo) Jan 66
West, Dame Rebecca Jun 68
Westmoreland, W(illiam) C(hilds) Jun 61
Weygand, Maxime obit Mar 65
Whalen, Grover A(loysius) obit Jun 62
Wheeler, Earle G(ilmore) Nov 65
Wheelwright, Jere (Hungerford, Jr.) obit Mar 61
White, Byron R(aymond) Dec 62
White, Edward H(iggins), 2d biog Nov 65 obit Mar 67
White, Herbert S(pencer) May 68
White, Hugh L(awson) obit Nov 65
White, John F(rancis) Nov 67
White, Katharine Elkus Feb 65
White, Robert M. Mar 64
White, Thomas D(resser) obit Feb 66
White, William obit Jun 67
White, W(illiam) Wilson obit Jan 65
Whitehead, (Walter) Edward Jan 67
Whiteman, Paul obit Feb 68
Whitton, Rex M(arion) May 62
Wickard, Claude Raymond obit Jun 67
Wickens, Aryness Joy Sep 62
Widmark, Richard Apr 63
Wiener, Norbert obit May 64
Wiesner, Jerome B(ert) Dec 61
Wilbur, Richard (Purdy) Jan 66
Wilby, Francis B(owdich) obit Jan 66
Wilcox, Francis O(rlando) Apr 62
Wilde, Patricia May 68
Wiley, Alexander obit Jan 68
Wilhelmina, Princess of the Netherlands obit Jan 63
Wilkins, Maurice H(ugh) F(rederick) Jun 63
Wilkins, Roy Jan 64
Wilkinson, Bud See Wilkinson, C. Apr 62
Wilkinson, Charles (Burnham) Apr 62
Williams, Aubrey (Willis) obit Apr 65
Williams, Edward Bennett Jan 65
Williams, Eric (Eustace) Feb 66
Williams, G(erhard) Mennen Jun 63
Williams, John Bell Mar 64
Williams, John H(arry) obit May 66
Williams, Mary Lou Nov 66
Williams, Robert R(ampatnam) obit Dec 65
Williams, Tom See Williams of Barnburgh, Thomas Williams, Baron obit May 67
Williams of Barnburgh, Thomas Williams, Baron obit May 67
Williston, Samuel obit Apr 63
Wills, Maurice Morning See Wills, Maury Jun 66
Wills, Maury Jun 66
Wills, Royal Barry obit Feb 62
Wilson, Charles E(rwin) obit Dec 61
Wilson, Colin Apr 63
Wilson, Edmund Jan 64
Wilson, Henry Maitland Wilson, 1st Baron obit Feb 65
Wilson, (James) Harold May 63
Wilson, Joseph C(hamberlain) Oct 66
Wilson, O(rlando) W(infield) Oct 66

Wilson, O(wen) Meredith Jul 67
Wilson, Peter (Cecil) Feb 68
Winchell, Constance M(abel) Jun 67
Winiarski, Bohdan (Stefan) Feb 62
Winston, Harry Apr 65
Winters, Jonathan (Harshman) Mar 65
Wirtz, W(illiam) Willard Feb 63
Wolfe, Deborah (Cannon) Partridge Dec 62
Wolfit, Sir Donald biog Mar 65 obit Apr 68
Wolman, Leo obit Dec 61
Wood, John S(tephens) obit Nov 68
Wood, Louise A(letha) Jul 61
Wood, Natalie Apr 62
Woodcock, George Feb 64
Woods, Bill M(ilton) May 66
Woods, George D(avid) Jul 65
Woodsmall, Ruth F(rances) obit Jul 63
Woodward, Robert F(orbes) Dec 62
Woolf, Leonard (Sidney) Dec 65
Woolley, Monty obit Jun 63
Woolton, Frederick James Marquis, 1st Earl obit Feb 65
Woolwich, Bishop Suffragan of See Robinson, John Feb 65
Wootton, Barbara (Frances), Baroness Wootton of Abinger Feb 64
Worth, Irene May 68
Wright, Irving S(herwood) Oct 68
Wright, Jane C(ooke) May 68
Wright, John J(oseph) Feb 63
Wright, Sir Michael (Robert) Jul 61
Wright, Mickey Jan 65
Wright, Richard obit Jan 61
Wright, Sir Robert Alderson Wright, Lord obit Sep 64
Wynn, Ed obit Jul 66
Yadin, Yigael Feb 66
Yamasaki, Minoru Mar 62
Yastrzemski, Carl (Michael) May 68
Yates, Herbert (John) obit Mar 66
Yapes, Narciso Oct 66
Yegorov, Boris (Borisovitch) Mar 68
Yevtushenko, Yevgeny (Alexandrovich) Feb 63
Yorty, Sam(uel William) Jan 67
Yoshida, Shigeru obit Jan 68
Youlou, Fulbert Dec 62
Young, John W(atts) Jun 65
Young, Owen D. obit Sep 62
Young, Whitney M(oore), Jr. Apr 65
Zacharias, Ellis M(ark) obit Oct 61
Zacharias, Jerrold (Reinach) Feb 64
Zadkine, Ossip (Joselyn) obit Jan 68
Zahedi, Fazlollah obit Nov 63
Zapf, Hermann Jan 65
Zeffirelli, Franco Dec 64
Zellerbach, J(ames) D(avid) obit Nov 63
Zernike, Frits obit Apr 66
Zog I obit Jun 61
Zorach, William biog Feb 63 obit Jan 67
Zorlu, Fatin Rustu obit Nov 61

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